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THE

VENISAMHARA

OF

BHATTA NARAYANA

*A Critical Study, a complete translation with Text
and Critical Explanatory Notes*

Edited by

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PREFACE

This is the third edition of the Venīsamhāra, which was first published in 1922. The second edition appeared in 1933. The text has been prepared by a careful collation of three printed editions of the play viz. the edition of Julius Grill (Leipzig 1871,) the edition of B. T. Dravid alias Śheshadri Iyer and S. T. Dravid, B.A., (Poona 1896) and the third Nirṇayasāgara edition with Jagaddhara's commentary (Bombay 1911). These have been designated in the foot-notes as ग, द, and ज respectively. The edition of Appashāstri Rashivadekar and Professor K. N. Dravid, M.A., (1909-1910) and the second edition of Mr. M. R. Kale, B.A., (1919) have also been used. To all these editors my sincere thanks are due. In studying the play I however found that in several places proper readings had not been adopted and the text not correctly interpreted. Such places have been duly pointed out in the Notes. The reader will therefore find in this edition much that is new by way of exegesis. That is my justification for undertaking to edit the play.

The English Translation of the text has been made as literal as possible and printed below the text for ready reference. Words, for which there are no equivalents in the original, but which are added to make the sense of the

text complete or clearer, are put in rectangular brackets. Original Sanskrit words, which are more or less out-of-the-way, or which are somewhat freely rendered, or to the renderings of which attention is intended to be drawn, are enclosed in parenthesis. In this latter case adjectives are given in their crude form, while substantives are put in their nominative singular. In the Notes all points, which are likely to present difficulties in the way of an ordinary student, are explained. Grammatical peculiarities have been duly noted and figures of speech explained, wherever they occur. I have no doubt that by the study of this book the student will be able to understand correctly the text of the *Veṇīsaṁhāra* and to appreciate the various situations that Bhaṭṭa Nārāyaṇa has depicted therein.

The scheme of transliteration, sanctioned by the Bhandarkar Oriental Research Institute, Poona, has been adopted in this book and the abbreviations made current among the Sanskrit public by Apte's Sanskrit-English Dictionary have been used. J in the Notes means Jagaddhara, the old well-known commentator of the *Veṇīsaṁhāra*.

A companion volume to this edition, entitled 'The *Veṇīsaṁhāra*: A Critical Study' is published. In this I have given all the available information regarding the poet and discussed the question of his date. It also contains a summary of the play and its critical appreciation, Act by Act. I have pointed out therein the changes that Bhaṭṭa Nārāyaṇa has introduced in his original viz. the *Mahābhārata* and their dramatic importance. The questions as to who is the hero of the play and which is the prevailing sentiment have also been discussed. Bhaṭṭa Nārāyaṇa's style, the causes of the wide popularity which his drama enjoys and his characters have all received due attention. Altogether in my Critical Study I have made an attempt to show how a play should be studied and I trust students will find this volume interesting and instructive.

In conclusion I offer my best thanks to my Satirthya Principal R. D. Karmarkar of Sir Parashurambhau College, Poona, for valuable help. Professor H. D. Velankar of Wilson College, Bombay, has also obliged me by discussing with me some passages in the drama that I brought to his notice. The Manager of the Aryabhushan Press deserves my sincere thanks for uniform courtesy and kindness and for promptness in printing this book.

A.B.G.

CONTENTS

I The Author	Page
1 Personal account of Bhaṭṭa Nārāyaṇa ..	1—11
2 The date of Bhaṭṭa Nārāyaṇa ..	11—16
3 The works of Bhaṭṭa Nārāyaṇa ..	16—18
4 Another name of Bhaṭṭa Nārāyaṇa ..	18—20
•	
II . The Drama	
1 The title of the drama	20—22
2 Summary of the Prologue	22—23
3 Critical Appreciation of the Prologue ..	23—25
4 Summary of Act I	25—26
5 Critical Appreciation of Act I	26—32
6 Summary of Prelude to Act II	32
7 Critical Appreciation of Prelude to Act II	32—34
8 Summary of Act II	34—35
9 Critical Appreciation of Act II	35—38
10 Summary of Interlude to Act III	38—39
11 Critical Appreciation of Interlude to Act III	39—42
12 Summary of Act III	42—43
13 Critical Appreciation of Act III	43—48
14 Summary of Act IV	48
15 Critical Appreciation of Act IV	48—49

16	Summary of Act V	49—50
17	Critical Appreciation of Act V ..	50—52
18	Summary of Act VI	52—54
19	Critical Appreciation of Act VI ..	54—59
III	The Source of the Venīsamhāra and the changes introduced therein by the Poet	60—68
IV	Who is the Hero of the Venīsamhāra? ..	68—71
V	Which is the Prevailing Sentiment in the Venīsamhāra?	72—78
VI	Time and the Place of the Dramatic Action	74—85
VII	The five Sandhis in the Venīsamhāra ..	86—94
VIII	Bhaṭṭa Nārāyaṇa as a Dramatist ..	95—100
IX	Bhaṭṭa Nārāyaṇa's Literary Style	100—107
X	Bhaṭṭa Nārāyaṇa and Bhavabhūti	108—110
XI	Society in Bhaṭṭa Nārāyaṇa's days	111—116
XII	The Mood of Ancient Warfare	117—121

Text with Translation

First Act	1—27
Second Act	28—56
Third Act	57—94
Fourth Act	95—125
Fifth Act	126—152
Sixth Act	153—200

Critical Explanatory Notes

First Act	1—74
Second Act	75—131
Third Act	132—160
Fourth Act	160—170
Fifth Act	170—186
Sixth Act	187—213

Appendix

Appendices

VENISAMHARA

A CRITICAL STUDY

CHARACTERS IN THE DRAMA

MEN

Bhimasena—The Hero, second Pāṇḍava.

Yudhiṣṭhira—Eldest of the Pāṇḍavas, elder brother of Bhimasena.

Arjuna—Younger brother of Bhimasena, third Pāṇḍava.

Sahadeva—Youngest of the Pāṇḍavas.

Kṛṣṇa—Lord Viṣṇu incarnate, friend and charioteer of Arjuna and ally of the Pāṇḍavas

Jayaudhara—Chamberlain of Yudhiṣṭhira.

Rudhnapriya—A demon, servant of Hidimbā, Bhīmasena's wife

Duryodhana—King of Hastinapura, the principal enemy of Bhīmasena, the Hero of the play

Dhṛtarāṣṭra—Blind father of Duryodhana

Karna—King of the Angas, friend of Duryodhana.

Asvatthaman—Son of Drona, who was Duryodhana's second Commander-in-Chief

Kṛpa—Maternal uncle of Asvatthaman.

Vinayandhara—Chamberlain of Duryodhana.

Carvāka—Demon friend of Duryodhana, who deceives Yudhiṣṭhira

Sanjaya—Charioteer of Dhṛtarāṣṭra

Sundaraka—A follower of Karna

Sūta—Charioteer of Duryodhana

Sūta—Charioteer of Drona

WOMEN

Draupadi—Wife of the Pāṇḍavas, Heroine of the drama.

Buddhimatikā—Maid to Draupadi

Vasāgandhā—Wife of Rudhirapriya.

Bhānumati—Wife of Duryodhana

Sakhī—Friend of Bhānumati, named **Suvadanā**.

Ceti—Maid to Bhānumati, named **Taralikā**.

Gāndhārī—Mother of Duryodhana.

Duḥśalā—Sister of Duryodhana

Mother—Mother of Jayadratha.

CHARACTERS MENTIONED

Abhimanyu, Balarāma, Bhīma, Dhṛstadyumna, Drona, Duḥśāsana, Jayadratha, Nakula, Śalya, Vidura and others.

I THE AUTHOR

1 PERSONAL ACCOUNT OF BHATTA NĀRAYANA

It is the misfortune of almost all Sanskrit poets to remain, as far as their personal history is concerned, concealed under a thick veil of obscurity or even darkness which, under the present circumstances, appears an impossible task to remove. The questions which naturally arise in the mind of a student, when he begins the study of an author, as to what kind of man he was, where he lived and how he passed his life, must, it would seem, for ever remain unanswered in the case of many of our poets. The pleasure that a student of English literature derives from the knowledge that a particular tone in the writings of his favourite poet is traceable to certain incidents in his life¹, is denied to a student of Sanskrit. The study of a poet's life is in English almost the first thing we do in order to understand properly the spirit of his poetry, but in Sanskrit owing to the absence of proper materials no such thing is possible. An orthodox Pandit would even wonder what the knowledge of a poet's life had to do with the appreciation of his poetry, for he would not conceive that the one could in any way be connected with the other.

Sanskrit poets often supply a certain amount of information about themselves in their works. This tendency is particularly observable in the few poets who have written on historical subjects² in direct contrast with the authors

(1) In this connection we may mention the poems of Byron which so eminently illustrate the truth of this. In these we find a spirit of garrulousness and of discontent with and defiance of the world which does not seem to give to the poet his due. This mood of Byronism is understood and appreciated when we study the poet's life.—Similarly in the poems of Scott and also in some of his novels we note that the heroine is generally loved by two men, one of whom is doomed to failure. This fact, which strikes us so much as we read his works, becomes quite explicable when we study his life.

(2) The seventh century poet Bāṇa is the most notable of such writers. Besides a small account of his ancestors that is given in the introductory stanza to his Kādambarī, Bāṇa has devoted the first two Ucchvāsas, and even a portion of the third, of his Harṣacarita to his own autobiography.

[Continued on the next page]

of the Kāvya or Mahākāvya, who sometimes do not even affix their names to their compositions. Bühler found an explanation of this fact in the natural desires of these poets to secure their own immortality with that of the heroes of their works³. Dramatists also sometimes furnish an account of themselves in the prologues to their plays. But this account even in the case of the most communicative of them⁴ does not go much beyond the mention of some of their ancestors, the place of their residence, their family name and title and a description, many a time in grandiloquent terms, of their learning. Such information of course never satisfies the student who wants to know something about the poet as a man and consequently he is thrown on his own resources to gather a few pieces more from the study of the poet's work.

Bhaṭṭa Nārāyaṇa is by no means communicative in this respect. In the prologue to his *Veṇiśaṃhāra* he tells nothing about himself except that he enjoyed the title *Kavimṛga-rāja* (Lion among Poets)⁵. Perhaps he thought he was well known in his days and did not feel the necessity of adding any more details about himself. Whatever that may be, the usual source of gathering bits of information about a dramatist viz. the prologue to his play fails us in the case of Bhaṭṭa Nārāyaṇa. Quite a mass of information about Bhaṭṭa Nārāyaṇa is, however, available to us in chronicles of Bengal such as *Kṣītisaṃśāvalīcarita*, *Vaṅgarājaghaṭaka*, *Rājāvalī* and *Dakṣiṇarādhīyaghaṭakakārikā*. But

[Continued from the preceding page]

Similarly, the poets *Bilhana*, *Maṅkha* and *Vākpati* have given a pretty full account of their lives, contemporaries etc. in their *Vikramāṅkadevacarita*, *Śrīkaṇṭhacarita* and *Gauḍavaho* respectively.

- (3) Vide his Introduction to the *Vikramāṅkadevacarita*, p. 5.
- (4) Note the prologues to the plays of *Bhavabhūti* and especially that of his *Mahāvīracarita*. Also read the prologue to the *Bālarāmāyaṇa* of *Rājaśekhara*.
- (5) Printed editions of the play all read 'तदिदं कवेर्मृगराजलक्ष्मणः भट्टनारायणस्य.' But there is no doubt this is a corruption from 'तदिदं कविमृगराजलक्ष्मणः भट्टनारायणस्य' Though there is no direct Ms. evidence for this specific reading, it is significant that a Ms. reads 'कवेर्मृगराजलक्ष्मण' From this it is easy to see how the original reading must have passed through the following process of corruption: कविमृगराजलक्ष्मणः— कवेर्मृगराजलक्ष्मणः— कवेर्मृगराजलक्ष्मणः

these do not possess much historical value. At the same time it must be remarked that accounts contained in these must not be unceremoniously set aside. For it is possible to extract from them authentic pieces of information.

The first thing then that we know about Bhaṭṭa Nārāyaṇa is that originally he belonged to Kānyakubja or Kanouj and went to settle in Bengal as the leader of four other Kānyakubja Brāhmanas at the special request of King Ādisūra. He belonged to the Śāṇḍilya gotra. As a reward for spiritual services which Bhaṭṭa Nārāyaṇa rendered to him, King Ādisūra bestowed on this immigrant Brāhmaṇa several villages for a nominal price⁶. In course of time the number of the villages owned by Bhaṭṭa Nārāyaṇa increased with the result that in the end he attained the status of a king and became the founder of a dynasty, whose history is recorded in the Kṣitiśavaṃśāvalīcarita. Bhaṭṭa Nārāyaṇa is also popularly believed to be the original ancestor of the illustrious Tagore family of Calcutta, though the members of this family are not at present able to adduce any evidence for this belief.

The five Brāhmaṇas, who migrated from Kānyakubja to Bengal, belonged to the division called Sārasvatas and consequent on their settlement in Bengal they came to be known as Gauḍa Sārasvatas. Thus Bhaṭṭa Nārāyaṇa was the leader of Sārasvata settlers in Bengal and thus became the founder of Gauḍa Sārasvata Brāhmaṇism in that province.

There is some doubt regarding the caste of Bhaṭṭa Nārāyaṇa. Some people hold that he was a Kṣatriya and this they do on two grounds viz. (1) The Kṣitiśavaṃśāvalīcarita refers to Bhaṭṭa Nārāyaṇa and his descendants as Kṣitiśas and the word Kṣitiśa like Rājan points to the Kṣatriya caste of those to whom it is applied. (2) The epithet 'Mṛgarājalakṣmaṇaḥ', by which Bhaṭṭa Nārāyaṇa

- (6) The number of these villages, according to the chronicles, was five. Grill thinks that the bestowal of these five villages surprisingly agrees with the demand for the same number of villages made by Yudhiṣṭhira in the Mahābhārata as well as in the Venīsaṃhāra. He therefore holds that the episode of the five villages proves that the Bhaṭṭa Nārāyaṇa of the chronicles was identical with the author of the Venīsaṃhāra. It must be confessed that this argument is by no means convincing. However, it does not affect the identity between the two, which is based on other considerations.

distinguishes himself in the prologue to the *Veṇīsaṁhāra* shows that he was a Kṣatriya. *Mṛgarājalakṣman* means one whose surname or family name is *Mṛgarāja* or *Simha* or *Sinha*. Now *Simha* is an addition which is usually made to the names of Kṣatriyas as in *Pratāpa-Simha*, *Jaya-Simha* etc. *Simha* as a family name also belongs to Kṣatriyas. Therefore, *Bhaṭṭa Nārāyaṇa* was a Kṣatriya.

It will be seen that both these grounds are unsatisfactory. First, Kṣitīśa just means a king and the word has no such connotation as *Rājan* possesses. Brāhmaṇa kings are not unknown even in modern times. So there is nothing wrong if the Brāhmaṇa *Bhaṭṭa Nārāyaṇa* and his descendants are styled Kṣitīśas. Secondly, the elaborate edifice built on the epithet *Mṛgarājalakṣmaṇaḥ* rests on very insecure foundations. The correct form of the epithet at the outset is not *Mṛgarājalakṣmaṇaḥ* but *Kavimṛgarājalkṣmaṇaḥ*, as we have seen before.⁷ Then again *Lakṣman* means a distinctive personal designation or title and the word consequently cannot signify a family name or surname, which is common to all members of a family. Words meaning a lion usually find a place in distinctive titles such as *Kīrtana-Kesarin*, *Vedānta-Kesarin* etc. Similarly, *Kavi-mṛgarāja* was a title of the poet. It had nothing to do with his caste.

On the contrary there are positive proofs to believe that *Bhaṭṭa Nārāyaṇa* was a Brāhmaṇa. First, the epithet *Bhaṭṭa* clearly shows that he was a Brāhmaṇa. No Kṣatriya would ever be designated in this way. The contrast between *bhaṭṭa* and *bhaṭa* is well known. Secondly, the tradition preserved in the chronicles unanimously speaks of Brāhmaṇas as having been invited by *Ādisūra* from *Kānyakubja* and *Bhaṭṭa Nārāyaṇa* was the chief of these Brāhmaṇas. Thirdly, the *Kṣitīśavamsāvalīcarita* definitely refers to these immigrants as Brāhmaṇas and records certain incidents which go to establish their high Brahmanic lustre. Fourthly, there are in the *Veṇīsaṁhāra* clear indications to show that its author was a Brāhmaṇa. These may be thus set forth: (a) The character of the *Vidūṣaka* is conspicuous by its absence in the *Veṇīsaṁhāra*. The *Vidūṣaka* of Sanskrit dramas is always a Brāhmaṇa, who is such only in name. He does not possess any Brahmanical qualities and is always a butt of ridicule. A Brāhmaṇa author would not introduce in his drama such a character as will only serve to cast a slur on his caste. The dramas

(7) Vide foot-note (e) above on p. 3.

of Kālidāsa possess a Vidūṣaka, but the caste of Kālidāsa is unknown. Bhāvabhūti, who is definitely known to be a Brāhmaṇa, has no Vidūṣaka in his dramas. Similarly, Viśākhadatta, who was a Brāhmaṇa, has no Vidūṣaka. On the contrary Śrīharṣa and Rājaśekhara, who were Kṣatriyas, have introduced the character of Vidūṣaka in their plays. Thus, as Bhaṭṭ Nārāyaṇa has no Vidūṣaka, it is assumed that he must have been a Brāhmaṇa. (b) The essential constituent elements of the body⁸ such as blood, flesh, marrow etc. are the same whether the body belongs to a Brāhmaṇa or a Kṣatriya. Prick a Brāhmaṇa and a Kṣatriya and you will find the same kind of blood flowing from the bodies of both. But when a man tells you that the blood of a Brāhmaṇa is essentially different from that of a Kṣatriya, you may be certain that he is Brāhmaṇa and is speaking from arrogant consciousness of the intrinsic superiority of his caste. And this is what Bhaṭṭa Nārāyaṇa has done in the Interlude to Act III of his Venīśaṁhāra. When Droṇa was about to be killed, Vasāgandhā, the demoness, proposed to her husband Rudhirapriya that they should go and drink the blood of Droṇa. But the demon promptly deprecated such action by remarking that Brāhmaṇa-blood burnt the throat when drunk.⁹ Such a remark in our opinion could only come from a Brāhmaṇa author. (c) Act III of the Venīśaṁhāra depicts a quarrel between Karna and Aśvatthāman. If we carefully observe the way in which this quarrel starts and proceeds, we become aware of the poet's conscious efforts to ennoble the character of the Brāhmaṇa warrior Aśvatthāman, who is made out to be chivalrous and magnanimous, and to belittle that of the Kṣatriya hero Karna, who is represented as mean, ignoble and back-biting. This in our opinion clearly proceeds from the author's par-

- (8) These are known as dhātus and are usually regarded as seven viz. रसामृदमांसमेदांसस्थिमज्जाशुक्राणि घातवः। To these three more viz. केश, त्वन् and स्नायु are added, making the dhātus in all ten in number.

(9) Read:

राक्षसी—अरे रुधिरप्रिय, किं नु खल्वेष महान् कलकलः श्रूयते ।

राक्षसः—वसागन्धे, एष खलु धृष्टद्युम्नेन द्रोणः केशेष्वामृदमांसपत्रेण व्यापाद्यते ।

राक्षसी—रुधिरप्रियं, एहि । गत्वा द्रोणस्य रुधिरं पिबावः ।

राक्षसः—वसागन्धे, ब्राह्मणशोणितं खल्वेतत् । गर्लं दहदहन् प्रविशति ।

तत् किमेतेन ।

वेणीसंहार Act iii, p 65.

tiality for his caste. (d) The respect and reverence which Yudhiṣṭhira and Draupadī in Act VI of the drama are made to show to Cārvāka, who goes to them in the guise of an ascetic, even when they are immersed in anxiety, indicates the author's opinion that Brāhmaṇas must be respected by Kṣatriyas at all times and in all circumstances. This also is suggestive of the caste of Bhaṭṭa Nārāyaṇa.

The Kṣitiśavaṁśāvalīcarita records a miracle which Bhaṭṭa Nārāyaṇa and the four Kānyakubja Brāhmaṇas who accompanied him to the court of Ādisūra worked on their arrival in Bengal. This is known as the miracle of the Mallakāṣṭha or wrestlers' post (Marāṭhī-Malakhāmba). What these Brāhmaṇas did was to stick consecrated materials of worship such as dūrvā grass and grains of rice to a wrestlers' post in five places in the evening of the day on which they went to the king's court. Next morning the doorkeepers were surprised to see that the dry post had blossomed into a green tree with branches sprouting from the five places where the consecrated materials had been planted. The miracle was no doubt intended by the immigrants to impress on their new patron and his subjects their wonderful spiritual powers. We only recapitulate the incident here to show to the reader how historically unreliable these chronicles many a time are.

We have seen that tradition is unanimous in representing Bhaṭṭa Nārāyaṇa as having migrated from Kānyakubja to Bengal. But different chronicles offer different reasons for this migration. Thus according to one account King Ādisūra once wanted to perform a Vedic sacrifice. He was however unable to obtain properly qualified priests to officiate for him in his kingdom. There certainly were some Brāhmaṇas well-versed in Vedic lore in Bengal. But they would not undertake the task of performing a sacrifice for him, because he was a Śūdra. He consequently requested the king of Kānyakubja to send him five eminent Brāhmaṇas from his city. Thus Bhaṭṭa Nārāyaṇa and his four associates went to Bengal and performed a Vedic sacrifice for the Śūdra king Ādisūra. The second account says that Bengal once suffered from drought and the five Kānyakubja Brāhmaṇas were invited to obtain rain by means of sacrifices. According to the third Ādisūra wanted to know what sacrifice would secure for him the grace of the Almighty.¹⁰ As the Brāhmaṇas in his kingdom were unable to satisfy

(10) 'केन यज्ञेन भगवत्प्रीतिर्भवति निश्चितम् ।' वज्रराजघटक

him on this point, he invited the five Brāhmaṇas from Kānyakubja. The fourth account says that an evil omen once foreshadowed a calamity for the province of Bengal. Adisūra thereupon requested the five eminent Brāhmaṇas from Kānyakubja to go to his country and perform sacrifices with a view to avert the threatened calamity. According to the fifth and last account these Brāhmaṇas left Kānyakubja on account of religious persecution.

Though the versions regarding the reason why these Brāhmaṇas left Kānyakubja and migrated to Gauda thus differ, it is not impossible to obtain from them a consistent story. That story would seem to be that Buddhism became powerful at the court of Kānyakubja, where Brāhmaṇas following Vedic religion found it impossible to continue the practice of their faith. Vedic religion mainly consisted in the performance of sacrifices. As these could not be performed in Kānyakubja where the Buddhistic doctrine of ahimsā or non-slaughter prevailed, the Brāhmaṇas migrated to Bengal, which was the stronghold of Brahmanism and continued to perform their sacrifices there.

This story receives corroboration if we look to contemporary history. The emperor Harṣa, who was born in 590 A.D., ruled over the whole of Northern India from 606 A.D. to 647 A.D. Though in his inscriptions he styles himself Paramamāheśvara,¹¹ we know from a statement of Bāṇa in his Harṣacarita and from the account of the Chinese traveller Hiuen Tsang that the emperor was favourably inclined towards Buddhism and actually embraced that faith towards the end of his reign. Sthānviśvara or Thanesar was the capital of Harṣa in the beginning, but later on it was shifted to Kānyakubja or Kanouj. Under Harṣa Brahmanism and Buddhism lived at peace, but after his death Buddhism grew aggressive at Kānyakubja and began to persecute the followers of the older religion. Even in Harṣa's time Bengal was known not only as the stronghold of Brahmanism, but as an inveterate enemy of Buddhism. King Śaśāṅka of Bengal had treacherously murdered Harṣa's elder brother Rājyavardhana, who in his early days had accepted Buddhism and is referred to in the inscriptions as Paramasaugata. Śaśāṅka hated Buddhism and did his best to extirpate it. He is known to have dug up and burnt the holy Bodhi tree at Gayā and persecuted the Buddhists in

(11) See the Madhuban Copperplate of Harṣa in *Epigraphia-Indica* Vol. I p. 67.

diverse way. The same pro-Brahmanic and anti-Buddhistic tradition continued in Bengal after Śaśāṅka. It therefore sounds quite reasonable that Brāhmaṇas following Vedic religion should migrate to Bengal from Kānyakubja in order to be able to follow their ancient religion of sacrifice without molestation.

A few more details about Bhaṭṭa Nārāyaṇa can be gathered from his drama. Thus we know that he was a Vaiṣṇava or devotee of Viṣṇu. Out of the three stanzas that constitute the Nāndī, two are in praise of Viṣṇu, and even in the third, which glorifies Śiva, reference to Viṣṇu is made in such a manner as to bring out the superiority of that god to Śiva.¹² Then again in the body of the drama whenever the author has occasion to speak of Kṛṣṇa, he does so in terms which unmistakably show that he holds the Yādava chief to be an avatar of Viṣṇu and looks upon him as the highest Brahmanas itself¹³. Further, like all dvaita

(12) 'विष्णुना सस्मितेन' i. 3. Vide our note on this passage. See also iii. 10 and our note thereon.

(13) Read in this connection the following:

(1) भगवता सकलजगत्प्रभवस्थितिनिरोधप्रभविष्णुना विष्णुनाद्यानुगृहीतं
भरतकुलम् etc.' p. 3.

(2) 'ततः स महात्मा दर्शितविश्वरूपतेजःसंपातमूर्च्छितमवधूय कुरुकुलम्
etc.' p. 20.

(3) 'सहदेवः—आर्य, किमसौ दुरात्मा सुयोधनहतको वासुदेवमपि भगवन्तं
स्वेन रूपेण न जानाति ।

भीमसेनः—वत्स, मूढः खल्वयं दुरात्मा कथं जानातु । पश्य ।

आत्मारामा विहितरतयो निर्विकल्पे समाधौ

ज्ञानोत्सेकाद् विघटिततमोग्रन्थयः सत्त्वनिष्ठाः ।

यं वीक्षन्ते कमपि तमसां ज्योतिषां वा परस्तात्

तं मोहान्धः कथमयममुं वेत्तु देवं पुराणम् ॥ २३ ॥

Act i p. 21.

(4) 'नाथ, असुरसमराभिमुखस्य हरेरिव मङ्गलं युष्माकं भवतु ।' p. 23.

(5) 'यत्किञ्चनकारितामाधिक्षपति विधेर्भगवति नारायणे ।' p. 155.

(6) 'पदवीमासाद्य भगवता वासुदेवेनोक्तम्' p. 156.

(7) 'अहं च देवेन चक्रपाणिना देवसकाशमनुप्रेषितः ।' p. 160.

[Continued on the next page]

philosophers Bhaṭṭa Nārāyaṇ held that the best means of reaching the Lord and obtaining emancipation was undivided or sole devotion to Him¹⁴. Ādisūra is supposed to be the original ancestor of the Sena dynasty of Bengal. Evidence of inscriptions shows that the members of this dynasty were staunch Brahmanists and the object of their worship was Viṣṇu¹⁵. So it looks quite natural that the Vaiṣṇava Ādisūra should invite the Vaiṣṇava Bhaṭṭa Nārāyaṇa to his court.

That Bhaṭṭa Nārāyaṇa was a Vaiṣṇava there is absolutely no doubt. It is further made out on the strength of stanzas i. 23 and vi. 43 and 45 that he belonged to the Pañcarātra school of the Vaiṣṇavas. The earliest account of the Pañcarātra religion, which is also known as Sātvata, Bhāgavata or Ekāntika Dharma, is contained in the Nārāyaṇa Section of the Śāntiparvan of the Mahābhārata. As a close student of the Mahābhārata Bhaṭṭa Nārāyaṇa naturally must be familiar with the tenets of the Pañcarātra

[Continued from the preceding page]

- (8) 'यदेवस्त्रिभुवननाथो भगति तत् कथमन्यथा भविष्याति ।'
 (9) 'को हि नाम भगवता संदिष्टं विकल्पयति ।.....देवस्य देवकीनन्दनस्य बहुमानात् ।' p. 161.
 (10) 'कुरु भगवतो नारायणस्य वचनम् । न खलु सोऽलीकं संदिशति ।' p. 175.
 (11) 'अयेभगवान् पुण्डरीकाक्षो वत्सश्च किरीटी ।.....देव कुतस्तस्य विजया-
 दन्यद्यस्य भगवान् पुराणपुरुषो नारायणः स्वयं मङ्गलान्याशास्ते ।
 कृतगुरुमहदादिक्षोभसंभूतमूर्तिं
 गुणिनमुदयनाशस्थानहेतुं प्रजानाम् ।
 अजममरमचिन्त्यं चिन्तयित्वापि न त्वां
 भवति जगति दुःखी किं पुनर्देवं दृष्ट्वा ॥ ४३ ॥ Act vi p. 197 .
 (12) 'न किञ्चिददाति भगवान् प्रसन्नः ' p. 199.
 (14) 'भवतु च भवद्भक्तिद्वैतं विना पुरुषोत्तम ' vi. 46. This stanza is sometimes so interpreted as to make out Bhaṭṭa Nārāyaṇa a follower of the Advaita School. This, we think, is entirely wrong. Vide our notes on the stanza. द्वैतं विना भक्तिः just means एकान्तिक भक्तिः, so well known in the Bhāgavata Saṁpradāya.
 (15) Vide Cunningham's Reports of the Archaeological Survey of India, Vol. XV, Appendix—Note on the History of Bengal.

religion. It is possible he was a follower of this type of Vaiṣṇavism. We cannot say anything with certainty beyond this. The stanzas on which Bhaṭṭa Nārāyaṇa's partiality for the Pañcarātra school is sought to be based contain no reference to any exclusive Pañcarātra doctrines. It is true that Bhaṭṭa Nārāyaṇa suggests in his play that Vāsudeva is the supreme deity and that the best means of attaining salvation is undivided devotion. But these tenets do not form the exclusive property of the Pañcarātra school. Its special characteristic is the doctrine of the four vyūhas or forms of the Supreme and there is no reference to this in the Veṇīsaṁhāra. It may be said that there was no occasion to refer to this technical belief of the Pañcarātras in the course of the drama. This is quite correct and that is exactly why we say that while it is possible that Bhaṭṭa Nārāyaṇa may have been a Pañcarātra, there is nothing definite in the play to show that he actually was.

Something may further be gathered about Bhaṭṭa Nārāyaṇa's general learning from the Veṇīsaṁhāra. As the tradition says he was invited for the performance of a sacrifice it may be taken for granted that he was well versed in sacrificial literature and in the science of Karma-Mīmāṃsā. This finds confirmation in the fact that he compares war with a sacrifice.¹⁶ As he writes a drama based on the Mahābhārata, his close study of that great epic must be presumed. Stanzas i. 23 and vi. 43 and 45 show that the author was acquainted with the tenets of Yoga, Sāṁkhya and Vedānta Philosophy. As in his dramas Bhaṭṭa Nārāyaṇa uses a large number of figures of speech, we conclude that he had studied the Alankāraśāstra as well. The elabo-

(16) Read:

द्रौपदी:—नाथ, किमिदानीमेष प्रलयजलधरस्तनितमांसलः क्षणे क्षणे समरदुन्दु-
भिस्ताड्यते ।

भीमसेनः—देवि, किमन्यत् यज्ञः प्रवर्तते ।

द्रौपदी:—(सविस्मयम्) क एष यज्ञः ।

भीमसेनः—रणयज्ञः । तथाहि

चत्वारो वयमृत्विजः स भगवान् कर्मोपदेशा हरिः

संग्रामाध्वरदीक्षितो नरपतिः पत्नी गृहीतव्रता ।

कौरव्याः पशवः प्रियापरिभवक्लेशोपशान्तिः फलं

राजन्योपनिमन्त्रणाय रसति स्मीतं यशोदुन्दुभिः ॥२५॥

Act. i. p. 28.

rate instructions for finding out the whereabouts of Duryodhana, which Yudhiṣṭhira issues at the commencement of Act VI, show that Bhaṭṭa Nārāyaṇa must have studied works on Rājanīti or policy such as the Arthaśāstra of Kauṭilya.

In concluding this section on the Personal Account of the Author we desire to state that we have taken it for granted that Bhaṭṭa Nārāyaṇa, who according to the Bengal chronicles, was invited by Ādisūra from Kānyakubja was identical with the author of the Veṇīsaṃhāra. The chronological position, which the Veṇīsaṃhāra occupies in Sanskrit literature, does not militate against this identification. It must at the same time be pointed out that none of the chronicles says that the Brāhmaṇa, Bhaṭṭa Nārāyaṇa, who was invited by Ādisūra, was a poet and the author of the Veṇīsaṃhāra.

2 THE DATE OF BHATTA NĀRĀYAṆA

Ancient Indians achieved eminence in many departments of learning, but they lacked historical sense. This may perhaps be so because they were not much interested in the affairs of this world, which they regarded only as a place of preparation for the next. Whatever that may be, there is much truth in Max Müller's remark that history in the ordinary sense of the word is unknown to Indian literature. The result of this is that the dates of Sanskrit poets are far from being precisely settled. We consider ourselves fortunate if we are able to assign a poet to a particular century or at best to the first or second half thereof. Sometimes dates once fixed have to be revised in the light of new evidence subsequently discovered. 'All dates given in Indian history,' says Whitney, 'are pins set up to be bowled down again.'¹⁷

Two kinds of evidence are usually relied upon in determining the dates of Sanskrit authors viz. internal and external. Internal evidence takes the form of a reference to, or quotation from, a previous writer by the author in question in his works. Such reference or quotation gives us the *terminus a quo* or the backward limit for the date of the author. External evidence consists in a reference to or quotation from the author by some subsequent writer and it supplies the *terminus ad quem* or the forward limit, later than which the author cannot be supposed to have flourished.

(17) Introduction to A Sanskrit Grammar by Whitney, p. xix

As regards internal evidence the *Veṇīsaṃhāra* of Bhaṭṭa Nārāyaṇa does not furnish any. There is no reference in it to any previous author. No other work of Bhaṭṭa Nārāyaṇa, where such evidence can be sought, is also available. But we possess ample evidence to determine the *terminus ad quem* for the *Veṇīsaṃhāra*. Bhaṭṭa Nārāyaṇa's drama proved very popular with writers on Sanskrit rhetoric or *Alaṃkāraśāstra*. They quoted from it on many occasions to illustrate different topics in their works. The most eminent of these writers, chronologically arranged, are Vāmana (750-800 A. D.), Ānandavardhana (840-870 A. D.), Dhanañjaya (950 A. D.), Bhojarāja (1005-1054 A. D.), Kṣemendra (1025-1075 A. D.), Mammaṭa (1100 A. D.) and Viśvanātha (1350 A. D.)¹⁸. It is not necessary to go into the details of the quotations from the *Veṇīsaṃhāra* that are found in the works of all these rhetoricians. We shall only refer to Vāmana who is the earliest of these writers and is assigned to the latter half of the eighth century. In his *Kāvyaṃkāraśūtravṛtti* Vāmana has quoted from the *Veṇīsaṃhāra* at least four times. Once he quotes a line to illustrate the figure *Sahokhi*¹⁹ and three times more he notes and defends three ungrammatical forms of Bhaṭṭa Nārāyaṇa²⁰. Thus it is settled that the date of Bhaṭṭa Nārāyaṇa is some time anterior to 750 A. D.

A piece of external evidence may be used in the case of Bhaṭṭa Nārāyaṇa to obtain the *terminus a quo* or the back-

- (18) The dates, which are given in parenthesis, do not represent the span of life of the various writers, or the year of their birth or death, but the period in which or the year about which the literary activity of the authors lay.

- (19) Read 'वस्तुद्वयस्य किययोस्तुल्यकालयोरेकेन पदेनाभिधानं सहशद्वयसामर्थ्यात् सहोक्तेः । यथा "अस्तं भास्वान् प्रयातः सह रिपुभिरयं संहियन्तां बलानि" (Ve. v. 36d) under काव्यलंकारसूत्र 4. 3. 28.

- (20) Read 'तेन "सुत्रं किं संभ्रमेण" (Ve. ii. 19.—Here the reading adopted in our text is "भारु किं संभ्रमेण") अत्र सुभ्रुशद्व उडि सिद्धो भवति । उडि त्वसति सुभ्रूरीति स्यात् ।' under 5. 2. 48; 'गिज्यार्थानवगतौ तु णिच् प्रयुज्यत एव । यथा "संयमयितुमारब्धः" (Ve. i., p. 20.—Here our reading is "संयन्तुमारब्धः") under 5. 2. 77; and "पतितं वेत्स्यासे क्षितौ" (Ve. iii.—Here our reading is "द्रक्ष्यासे") इत्यत्र वेत्स्यसीति न सिध्यति । इदप्रसङ्गात् । आह । पदभङ्गात् सिध्यति । वेत्स्यसीति पदं भज्यते वेत्सि-आसि । असीत्ययं निपातस्त्वमित्यासिभ्रयै ।' under 5. 2. 82.

ward limit also, though this evidence cannot be considered to be of a conclusive character. In the introductory stanza to his *Harṣacarita* Bāṇa mentions some of his distinguished predecessors in the domain of poetry either by their names or by their works²¹. If Bhaṭṭa Nārāyaṇa had preceded Bāṇa, he would have been referred to by him. But Bāṇa does not mention either our poet or his drama. This means that Bhaṭṭa Nārāyaṇa came after Bāṇa. Bāṇa flourished in the first half of the seventh century. Putting together the results of these two pieces of external evidence we come to the conclusion that Bhaṭṭa Nārāyaṇa must have lived some time between 650 and 750 A. D.

Three other considerations confirm this conclusion. We have seen before that according to Bengal tradition Bhaṭṭa Nārāyaṇa was the chief of the Kānyakubja Brāhmaṇas who had been invited to settle in that province by King Ādisūra. The date of Ādisūra is not definitely fixed. But he is regarded as the traditional progenitor of the Sena Dynasty, which according to Cunningham reigned in Bengal between 650 and 1108 A. D. Ādisūra thus must have reigned in the latter half of the seventh century A. D. and Bhaṭṭa Nārāyaṇa, who was his contemporary according to tradition, must consequently be assigned to the same period.

In Hiuen Tsang's account of his travels a king of Nepal of the name of Amśuvarman is mentioned. His sister Bhogadevī was married to a Prince Sūrasena. This Sūrasena is identified with Ādisūra, the founder of the Sena Dynasty. Amśuvarman is known to have ruled about 644-652 A. D.²² This gives the latter half of the seventh century as the period of Ādisūra and consequently that of our poet.

(21) These writers are in all nine viz. Vyāsa, the author of the *Vāśavadattā*, Bhaṭṭāra Haricandra, *Sātavāhana*, *Pravarasena*, Bhāsa, Kālidāsa, the author of the *Bṛhatkathā* and *Āghya-rāja*. It will be noticed that one notable omission in this list is Vālmiki. Surely, the *Rāmāyaṇa* must have existed in Bāṇsa's days and Vālmiki certainly deserved note. Why he was not mentioned we cannot say. That is why we have remarked above that this piece of evidence cannot be considered to be of a conclusive character.

(22) See Reports of the Archæological Survey of India by Cunningham, Vol. XV, Appendix: Note on the History of Bengal.

(23) See Beal's *Buddhist Records of the Western World*, Vol. II, p. 81, foot-note 102.

The second consideration which confirms this date is derived from contemporary history. We have seen before that religious persecution was the reason that induced Bhaṭṭa Nārāyaṇa and his associates to migrate from Kānyakubja to Bengal. It has also been shown above that Buddhism was in the ascendant in Kānyakubja in the second half of the seventh century. This consequently must have been the period in which our author migrated to Bengal from Kānyakubja where the practice of the ancient Vedic religion of sacrifice, involving slaughter of animals, must have been forbidden.

The third consideration refers to the style and the general construction of the drama. These indicate that Bhaṭṭa Nārāyaṇa belonged to what may be styled the age of Bhavabhūti²⁴. Bhavabhūti flourished towards the end of the seventh and the beginning of the eighth century, that is, some time between 675 and 725 A. D. It cannot be known whether Bhaṭṭa Nārāyaṇa was a predecessor, contemporary or successor of Bhavabhūti. But we shall not be wrong if we assign him to the second half of the seventh century.

From the above it will be seen that various considerations point to the second half of the seventh century as the date of Bhaṭṭa Nārāyaṇa.

A few other matters connected with this topic may be mentioned before concluding this section.

The Kṣitīśavaṃśāvalīcarita contains the history of the dynasty of which Bhaṭṭa Nārāyaṇa is supposed to be the founder. We therefore naturally look to this book for determining the date of our poet. But as we remarked above chronicles of this kind do not possess much historical value. This is proved by the date which the Kṣitīśavaṃśāvalīcarita gives for Bhaṭṭa Nārāyaṇa. According to this work King Ādisūra settled Bhaṭṭa Nārāyaṇa and his associates in his kingdom in the Śaka year 999, which is 1077 A. D.²⁵. As Vāmaṇa, who flourished in the latter half of the eighth century A. D., quotes from the Venīsamhāra, eleventh century can obviously not be accepted as the date of our author. Rejendra Lal Mitra's 1072 A. D. as the

(24) For comparison of the two poets in matters of style etc. vide below Section X 'Bhaṭṭa Nārāyaṇa and Bhavabhūti.'

(25) Read ' इति श्रुत्वा तेन ब्राह्मणेन सार्धं दूतान् प्रेष्य बहुमानपुरःसरं भट्टनारायण-
दक्षश्रीदृष्यछाण्डवेदगर्भसंज्ञकान्.....आनीय नवनवत्यधिकनवशतीशकादे
प्रागुपकल्पितवासे । निवेशयामास । ' क्षितीशवंशावलिचरित ' p. 2.

correct date Bhaṭṭa Nārāyaṇa has also to be rejected for the same reason.

Wilson gives 'about the eighth or ninth century' as the probable period of the composition of the *Veṇīśamhāra*. If the expression 'about the eighth' means the period comprising, say, 675 to 725 A. D., Wilson is right. Ninth century is of course out of question for the same reason which rules out the date given by the *Kṣitīśavaṃśāvalīcarita*. At the same time it must be confessed that Wilson's fixing the date of the *Veṇīśamhāra* as 'about the eighth or ninth century' was certainly admirable, for we must remember that he wrote more than a hundred years ago,²⁶ when materials for discussing such problems were extremely scanty.

We now quote Wilson's remarks on this question. Says he, 'There is nothing in the play to furnish a clue to its date. It is frequently cited in the *Kāvya-Prakāśa*, the *Daśa-Rūpaka*, and *Sāhitya-Darpaṇa*, to which works it is consequently anterior. According to tradition, the author, Bhaṭṭa Nārāyaṇa, was one of the Kanouj Brāhmaṇas invited into Bengal by Ādisūra, from whom the Brāhmaṇas of that province are descended: he was of the *Śāṇḍilya* family. Ādisūra is supposed to have reigned three centuries before our era; but if we may place any dependence on Abulfazl's list of Bengal kings, he was the twenty-second prince in ascent from Belāl Sen, who, it is well known, reigned in the thirteenth century. Assigning then the moderate duration of about three hundred years to these intermediate princes, and admitting the tradition with respect to Bhaṭṭa Nārāyaṇa, the *Veṇīśamhāra* might have been written about the eighth or ninth century: a period not at all incompatible with the comparative harshness of its style and the rudeness of its execution, particularly if we conclude, agreeably to tradition, that it was among the earliest results of the introduction of Brahmanical literature into Bengal'²⁷.

Julius Grill in the *Kritische Einleitung* (Critical Introduction)²⁸ to his edition of the *Veṇīśamhāra*, published

(26) The first edition of Wilson's well-known work 'Select Specimens of the Theatre of the Hindus' was published in 1827.

(27) 'Theatre of the Hindus' Vol. II, p. 343-344. In the above quotation proper names have been transliterated according to modern system.

.(28) English translation of Grill's *Kritische 'Einleitung'* by L. R. Vaidya was published in his edition of the *Veṇīśamhāra* by N. B. Godbole (1895) under the heading 'Ink Memorandum by L. R. Vaidya.'

A drama, called Jānakīpariṇaya, is mentioned in a catalogue of Mss. as the work of Bhaṭṭa Nārāyaṇa³⁸. Not having seen the Ms., we are unable to say whether this Bhaṭṭa Nārāyaṇa is the same as our author. If he be the same, the Jānakīpariṇaya would be another drama of our author.

4 ANOTHER NAME OF BHATTA NARAYANA

Nārāyaṇa is a very common name in India and Bhaṭṭa is an honorific title implying eminence in learning. Bhaṭṭa is specially assumed by those who achieve distinction in Alaṃkāraśāstra or the science of rhetoric. Numerous writers of the name of Nārāyaṇa are known. Aufrecht in his *Catalogus Catalogorum* mentions quite a number of them. But Bhaṭṭa Nārāyaṇa appears to be the exclusive name of the author of the *Veṇīsaṃhāra*.

We have seen before that the Śārṅgadharapadhati quotes nine stanzas from the *Veṇīsaṃhāra* under the name Nārāyaṇa Bhaṭṭa. This indicates that Bhaṭṭa Nārāyaṇa was sometimes referred to as Nārāyaṇa Bhaṭṭa as well. This latter form of the name can however not be regarded as exclusive, for writers bearing the name Nārāyaṇa might be called Nārāyaṇa Bhaṭṭa as a mark of honour and art actually so called.

Mention has been made above of two other stanzas of Bhaṭṭa Nārāyaṇa that are quoted in the *Śārṅgadharapadhati*. Now these stanzas are quoted by Śārṅgadhara under the name Nīśā-Nārāyaṇa. One of these stanzas viz. *Uttiṣṭhantīrā ratānte* etc., has been quoted by Vallabhdeva in his *Subhāṣitāvalī* under the name Bhaṭṭa Nārāyaṇa. This leaves no doubt in our mind as to whom Śārṅgadhara means by Nīśā-Nārāyaṇa. He certainly refers to our author by that name. Nīśā-Nārāyaṇa then is the other name of the author of the *Veṇīsaṃhāra*.

Why Bhaṭṭa Nārāyaṇa was called Nīśā-Nārāyaṇa is not known. But it looks as if he was so called because in some stanzas of his the word Nīśā occurred prominently. What this stanza was is again not known. The *Śārṅgadharapadhati* mentions a poet called Nidrā-daridra, who evidently received that epithet because he used that expression pro-

(38) See Catalogue of Sanskrit Manuscripts in Mysore and Coorg by Lewis Rice (1884) p. 256.

minently in a stanza of his³⁹. Two more cases of such nick-names may be quoted. According to some people Bhavabhūti was a title of the author of the *Uttararāmacarita*, whose real name, they say, was Śrīkaṇṭha⁴⁰. But he gained this title because he composed a line in which the word Bhavabhūti figured prominently⁴¹. Ācārya Dikṣita, the grand-father of Appayya Dikṣita, was known by the title Vākṣasthalācārya. King Kṛṣṇa Deva Rāya of Vijayanagara (1509-1530 A. D.) once visited Kāncī. As he sat before the idol of Varada (a name of Viṣṇu) in company with his wife, worshipping the deity, Ācārya Dikṣita composed a stanza, which contained a flattering reference to the beauty of Kṛṣṇa Deva Rāya's queen⁴². This pleased the Vijayanagara king so much that he decreed that the author be thenceforward known as Vākṣasthalācārya.

- (39) That stanza runs as follows: It is No. 3454 of the *Sārṅga-dharapaddhati*.

जाने कोपपरास्मुखी प्रियतमा स्वप्नेऽद्य दृष्टा मया
मा मां संस्पृश पाणिनेति रुदती गन्तुं प्रयुक्ता तदा ।
नो यावत् परिरम्य चाटुकशतैराश्रानयामि क्षणं
भ्रातृस्तावदहं शठेण विधिना निद्रादरिद्रः कृतः ॥

- (40) We do not hold this view. To say so is, we believe, completely to misunderstand the words in the following passage: नील कण्ठस्यात्मसंभवः श्रीकण्ठपदलाञ्छनः पदवाक्यप्रमाणज्ञो भवभूतिर्नाम जतुकर्णो पुत्रः महावीरचरित-प्रस्तावना. Here the words नाम and लाञ्छन are quite decisive. They show that Bhavabhūti is the name and Śrī-kaṇṭha the title of the poet.

- (41) The line, which according to some secured for Śrīkaṇṭha the title Bhavabhūti, is either 'साम्बा पुनोतु भवभूतिर्पावत्रमूर्तिः' or 'गिरिजायोः कुचौ वन्दे भवभूतिसिताननौ'. It seems clear that these lines arose after the name rather than the name sprang from the lines.

- (42) This stanza runs as follows:

कांचित् काञ्चनगोराङ्गी वीक्ष्य माक्षादिव प्रियम् ।
वरदः संशयापन्नो वक्षःस्थलमवक्षत ॥

The significance of the stanza will be understood if we remember that Viṣṇu is supposed to have Lakṣmī permanently residing on his chest. When therefore the God saw before him a lady, who seemed to be Lakṣmī incarnate, he wondered whether the Goddess had left her usual place and looked at his chest to make sure that she was there. The ultimate idea in the stanza is that the queen was so like Lakṣmī that even Varada mistook her for his wife.

II THE DRAMA

1 THE TITLE OF THE DRAMA

Veṇīsaṁhāra¹, the title of this drama, means the tying up or rearrangement of the loose dishevelled mass of hair. It has reference to the vow of Bhīmasena, which forms the central topic of the drama. In suggesting to us the nature of this vow Bhaṭṭa Nārāyaṇa has introduced a change of far-reaching consequence in the original account of the Mahābhārata and in order to call special attention to this change we are devoting a separate section to this title.

In that notorious gambling match between the Pāṇḍavas and the Kauravas, Yudhiṣṭhira lost all his wealth and possessions owing to the deceitful tricks of Śakuni. Ultimately he staked himself and his brothers and even his wife and when he was defeated in the game once more, the Pāṇḍavas and their queen became the slaves of the Kauravas. Duryodhana thereupon ordered Draupadī to be brought into the assembly. She refused on the ground that she was not in a fit condition to go there. Duryodhana then sent his brother Duśśāsana to bring her. He dragged her by her hair into the hall in spite of her protestations and pulled her only garment in his attempt to strip her naked; Duryodhana had already bared his thigh and showed it to the Pāncāla Princess intimating thereby his desire that she should occupy it. Bhīmasena's ire was roused. By all the holy things in the world he vowed that for those indignities heaped upon Draupadī he would tear open the chest of Duśśāsana and drink his blood and that he would break the thighs of Duryodhana with his mace, kick him on his head and *with his hands smeared with the blood of Duryodhana rearrange the dishevelled hair of Draupadī, who was therefore to allow her hair to remain in that disordered condition till he fulfilled his vow.* It is to this latter part of Bhīmasena's vow, concerning the rearrangement of Draupadī's dishevelled hair with hands gory with Duryodhana's blood, that reference is made in the title of the drama.

- (1) There are three grammatical and three exegetical explanations of the title Veṇīsaṁhāram. For these see Notes to our edition, pp. 1-4.

We desire to point out here that that particular portion of Bhīmasena's vow (printed in *Italics* above), which is referred to in the title of the drama, finds no sanction in the Mahābhārata. There is no reference to it in the Sabhāparvan, which describes the gambling, the dragging into the assembly of Draupadī and the various vows of the Pāṇḍava princes. In the Salpayarvan also, which describes the slaughter of Duryodhana by Bhīmasena, we find no mention of Draupadī's dishevelled hair being tied by Bhīmasena with hands smeared with Duryodhana's blood. Further, in the description of the life the Pāṇḍavas led in the forest and in the capital of Virāṭa there is no reference to Draupadī's allowing her hair to continue disordered with a view to their being ultimately rearranged by Bhīmasena in the manner stated above. From the Sabhāparvan onwards Bhīmasena has repeated his vow on many occasions, but nowhere is there any reference to his having vowed to rearrange Draupadī's dishevelled hair with hands stained with Duryodhana's blood. It would therefore appear that this part of Bhīmasena's vow is Bhaṭṭa Nārāyaṇa's own addition and it is easy to see that from the dramatic point of view it is of the utmost importance. But this fact does not appear to have struck any of the previous editors or annotators of the drama.

That this addition of Bhaṭṭa Nārāyaṇa to Bhīmasena's vow has had immense influence on subsequent literature and on people's ideas about this episode from the Mahābhārata can be easily seen. Numerous dramas dealing with the life of Draupadī and of the Pāṇḍavas subsequent to the incidents of the Sabhāparvan have been written in modern Indian languages. And everywhere Draupadī has been depicted as allowing her hair to hang loosely on her back, because she was not to tie them up till Bhīmasena killed Duryodhana and rearranged them with hands gory with his blood. On the stage whenever Draupadī appears, her hair hang loosely on her back. People are hardly aware that this condition of Draupadī is due to Bhaṭṭa Nārāyaṇa's innovation and that the Mahābhārata knows nothing about it. On the contrary the general belief is that in the Mahābhārata itself Bhīmasena's vow was exactly as Bhaṭṭa Nārāyaṇa depicts it to be. Such has been the tremendous influence of the Veṇīsaṁhāra on men's ideas about the Mahābhārata.

A similar case may be quoted to illustrate how a dramatist's work influences people's ideas about historical facts. Shakespeare portrays Henry V as his ideal man of

action. English boys and girls learn their English history more from Shakespeare's dramas than from regular history books. Consequently they have grand ideas about Henry V, but we know that history has a different verdict to bring about this monarch.

We now proceed to give a summary of the drama act by act and add to it our critical appreciation.

2 SUMMARY OF THE PROLOGUE

At the beginning of the drama we have the *Prastāvanā* or the Prologue, which commences with the usual *maṅgala*, here consisting of three stanzas. Two of these are in glorification of Lord Viṣṇu, while the third is in praise of Śiva. After this the *Sūtradhāra* enters and offers his own salutation to Kṛṣṇa-dvaipāyana Vyāsa, the author of the *Bhārata*. He then informs the audience that he is going to represent Bhaṭṭa Nārāyaṇa's drama, the *Veṇīsaṁhāra*, and requests that attention be paid to his performance either out of regard for the labours of the poet, or out of reverence for the sublime plot, or out of curiosity to witness a new drama.

Just at this moment the *Pāripārśvika*, Assistant of the *Sūtradhāra*, announces to him from behind the curtain the command of Vidura, issued to all actors, to open festivities forthwith; for it is the time for the arrival of Lord Kṛṣṇa, who has, through desire for the good of the family of Bhārata, assumed the role of a mediator and is about to start for Duryodhana's camp with the intention of negotiating peace. The *Sūtradhāra* is glad to learn this news and asks his Assistant to begin the concert.

The *Pāripārśvika* now enters and inquires to which season the song should refer. The *Sūtradhāra* replies that it should refer to the autumn and himself proceeds to describe it. His description of the season, owing to its double-meaning phraseology, suggests the fall of the *Dhārta-rāṣṭras*. The Assistant is much agitated by this suggestion. The *Sūtradhāra* points out to him the other meaning of his words and in order further to allay his perturbation invokes blessing on the Kauravas in another double-meaning stanza. This brings on him from behind the curtain a severe rebuke from Bhīmasena, for he cannot stand peace with the hated Kauravas, who have wronged the Pāṇḍavas and their queen so grievously, and therefore does not like Kṛṣṇa's mediation. The *Sūtradhāra* and his Assistant immediately quit the stage in order to escape from the gaze of the enraged Bhīmasena, whose entrance is thus cleverly intimidated.

3 CRITICAL APPRECIATION OF THE PROLOGUE

The dramatic purpose of a Prologue is briefly to introduce the poet and the play and to prepare the audience for witnessing the piece to follow. Before the play actually starts the audience becomes very impatient and sometimes even rowdy and there is a lot of noise created in the theatre. The Prastāvanā must be able to quiet the audience and capture its attention. With this view dramatists often introduce singing, or create expectations thereof in the mind of the audience by referring to it, for singing exercises such fascinating influence over the human mind. Thus in the *Sākuntala* while the assembly is still under the influence of the Naṭī's enchanting melody, Duṣyanta enters and the play begins. Here also we find that just after the formal introduction of the poet is over, expectations of a musical concert are raised by the announcement of the Pāripārsvika and while the audience eagerly looks up to it, the Sūtradhāra makes a sensational reference to the fall of the Dhātaraṣṭras in his description of the autumn to which the song is to pertain. The attention of the assembly is thus diverted in an altogether different channel and the dialogue between the Sūtradhāra and his Assistant is eagerly listened to. The entrance of Bhīmasena is again very cleverly effected by means of another paronomastic stanza and the play begins. The interest of the audience is thus nowhere allowed to flag.

Another characteristic of the Prastāvanā is that it should be short. Some dramatists make it unnaturally long by introducing all kinds of discussions in it. A long-drawn Prastāvanā² tires the audience which has a right to say that it has assembled to witness the drama and not to listen to the views of the poet on sundry matters, or to hear an exaggerated account of his greatness and learning. Kālidāsa's Prastāvanā to his *Sākuntala* is an ideal one from this point of view. The present Prastāvanā appears a little too long. But that was inevitable. For, this Prastāvanā is more than a Prologue proper. It unites in it the characteristics of a Viskambhaka as well. The plot of this drama is taken from the *Mahābhārata*, the story in which is so long that it was absolutely necessary to inform the audience where exactly the action of the drama began. This necessitated a few more speeches than would otherwise have been necessary. It is to be noted that Bhaṭṭa Nārāyaṇa has con-

(2) See for example the Prastāvanā of the *Prasannarāghava*, which contains no less than twenty-three stanzas,

structed his Prastāvanā with great skill. There is nothing unnatural about it and it satisfies all the requirements so admirably.

Reading between the lines of the Prastāvanā one is always able to form some ideas regarding the dramatist's position in the literary world. This Prastāvanā does not reveal Bhaṭṭa Nārāyaṇa as having attained a very great literary eminence. He does not even appear to feel sure that the audience would give him a patient hearing. He has therefore to plead, more or less helplessly, even like Kālidāsa in his Vikramorvaśīyam, that attention may, for one reason or another, be kindly paid to his performance³. There seems to be no doubt that when Bhaṭṭa Nārāyaṇa wrote this passage, he had Kālidāsa's Vikramorvaśīya stanza before him. Kālidāsa's influence on Bhaṭṭa Nārāyaṇa is visible in this Prastāvanā in another place also. When the Pāripārśvika enters, he asks the Sūtradhāra, 'Concerning which season should the song be sung?' The Sūtradhāra answers by saying that the song should refer to the autumn, which has just set in. All this appears to be almost an exact copy of the dialogue between the Sūtradhāra and the Naṭī in the Śākuntalā⁴.

A dramatic Prastāvanā is, according to writers on rhetoric, of five kinds. The Prastāvanā of the Venīsaṁhāra belongs to the Kathodghāta type, which is one of these

- (3) With Bhaṭṭa Nārāyaṇa's 'तदत्र कविपरिश्रमानुरोधाद्वा उदात्तकथावस्तु गौरवाद्वा नवनाटकदर्शनकुतूहलाद्वा भवद्भिरवधानं दीयमानमभ्यर्थये' compare Kālidāsa's 'प्रणयिषु वा दाक्षिण्यादथवा सद्रस्तुपुरुषबहुमानात् । ध्रुणुत मनोभिरवहितैः क्रियामिमां कालिदासस्य' V. 1. 2.

- (4) Compare the following:—

नटी—अथ कतमं पुनर्कृतुमधिकृत्य गास्यामि ।

सूत्रधारः—नन्वमुमेव तावदचिरप्रवृत्तमुपभोगक्षमं ग्रीष्मसमयमाधिकृत्य गीयताम् ।
संप्रति हि ।

—अभिज्ञानशाकुन्तल

पारिपाश्विकः—भवतु । आरम्भयामि । कतमं समयमाश्रित्य गीयताम् ।

सूत्रधारः—नन्वमुमेव तावत्.....शरत्समयमाश्रित्य प्रवर्त्यतां संगीतकम् ।

तथा ह्यस्यां शरदि ।

—वेणीसंहारे

five⁶. The Kathodghāta Prastāvanā is that in which a character makes his entrance on the stage, repeating a sentence of the Sūtradhāra or making reference to what the Sūtradhāra has said. In the Venīsaṃhāra Bhīmasena enters, repeating a few words of the Sūtradhāra and expressing his resentment at the general tenor of the Sūtradhāra's stanza⁶. The Prastāvanās of the Ratnāvalī and the Mudrārāksasa also belong to this Kathodghāta type.

4 SUMMARY OF ACT I

The Pāṇḍavas have fulfilled the condition of twelve years' residence in the forest and further one year's residence *incoognito*. Duryodhana is yet unwilling to restore to them their legitimate share of kingdom. Both sides prepare for war. The pious Yudhiṣṭhira becomes alarmed at the prospect of the impending calamity and a last attempt to settle matters amicably is determined upon. Lord Śrīkṛṣṇa is chosen as the mediator of peace and he has already departed on his mission. Everybody is looking forward to the expected peace with a feeling of relief. But Prince Bhīmasena is of another mind. He cannot stand peace with the hated Kauravas and consequently does not like the Lord's departure for Duryodhana's camp. His ire is roused when he finds the Sūtradhāra exulting in the prospect of peace and in a mood of bitter resentment he makes his entrance on the stage, followed by his beloved brother Sahādeva, and the drama proper begins.

Sahādeva tries to allay the anger of Bhīmasena, but Bhīmasena is not in a mood to listen to any argument. He is even ready to revolt against the authority of Yudhiṣṭhira and wants to destroy the Kauravas single-handed. In rage he starts for the armoury, for which he mistakes, Draupadī's

(5) Read

उद्घातकः कथोद्घातः प्रयोगान्तिशयस्तथा ।

प्रवर्तकावगच्छते पञ्च प्रस्तावनाभिदि ॥ 33

सूत्रधारस्य वाक्यं वा समादायार्थमस्य वा ।

भवेत् पात्रप्रवेशश्चेत् कथोद्घातः स उच्यते ॥ 35

—साहित्यदर्पण

(6) The Sūtradhāra says in i. 7d 'स्वस्था भवन्तु कुरुराजसुताः समृत्याः'

Bhīmasena's words in 1 8d are 'स्वस्था भवन्ति मयि जीवति धार्तराष्ट्राः'

quadrangle. On being reminded of his mistake, he decides to wait for the Queen's arrival, for he wants to take leave of her before embarking upon the task of effecting his fell revenge. Sahadeva in the meanwhile tries to explain to him the circumstances under which and the motive with which Yudhiṣṭhira made his overtures of peace and informs him of the condition viz. the grant of five villages, on which peace is sought to be effected. Bhīmasena flouts his words, and being most painfully surprised at Yudhiṣṭhira's low demand, absolutely refuses to associate himself with such peace.

At this juncture Draupadī makes her entrance. Tears are rising in her eyes. Sahadeva fears that her sight would add fuel to the already blazing fire of Bhīmasena's anger. And what had happened was this. Draupadī along with her co-wives had gone to pay customary obeisance to Gāndhārī. On her way back she was seen by Duryodhana's wife Bhānumatī, who made a cruel and insulting reference to her loose hair which, she said, must now be tied, in view of the peace that the Pāṇdavas were striving to bring about by means of only five villages. This is too much for the already excited Bhīmasena, who, while impatiently rising from his seat, declares that in a short time he will break the thighs of Duryodhana and tie up Draupadī's hair with hands gory with his blood.

Behind the curtain a great noise is heard and a drum is loudly beaten. A Chamberlain enters in haste and informs Bhīmasena that Lord Kṛṣṇa has returned, his mission having proved unsuccessful, and that Yudhiṣṭhira has ordered hostilities to be commenced forthwith. Taking an affectionate farewell of their Queen, Bhīmasena and Sahadeva then depart in order to have an interview with Kṛṣṇa and Yudhiṣṭhira.

5 CRITICAL APPRECIATION OF ACT I

The first Act of the *Veṇīsaṃhāra* is from the dramatic point of view highly successful. Except for two matters*

- (7) The first is connected with the use of the word कृष्णागमनम् in the passage 'अत्रापान्विशयः पालयतु कृष्णागमनम्' p. 10 (Text). For the objectionable feature in this passage pp. 36-37 Notes. The second point refers to the significance that Bhaṭṭa Nārāyaṇa attaches to Yudhiṣṭhira's demand of five villages and that is explained to Bhīmasena by Sahadeva on pp. 13-14 (Text). For the confusion which Bhaṭṭa Nārāyaṇa has created in the explanation of this significance see pp. 42-44 (Notes).

there is here nothing defective. Rules of Sanskrit dramaturgy do not allow the division of an Act into scenes. An Act constitutes so to say one long scene, for the stage is not to be left vacant during its course. Yet it is always possible for the purposes of criticism to look upon an Act as made of a certain number of scenes and the dramatist's skill of plot-construction lies in the way in which he weaves these scenes together so as to create the impression of a consistent Act, free from all artificialities.

The first Act consists of three scenes. The first scene contains the conversation between Bhīmasena and Sahadeva and ends with stanza 14. The second is very small and is made up by the short dialogue between Draupadī and her maid and closes with Draupadī's decision to stay in a secluded place and listen to what Bhīmasena has to say in his angry mood. The third scene is the longest in the Act and extends from Bhīmasena's speech at the bottom of p. 12 to the end of the Act on p. 24.

It will be seen that these three scenes have been very cleverly managed. They follow one another with logical precision. The way in which Bhaṭṭa Nārāyaṇa has brought about the meeting of Bhīmasena and Draupadī is so skilful. Enraged at Yudhishtira's attempts to make peace and determined on breaking loose from his authority and on wrecking his vengeance single-handed, Bhīmasena naturally turns his steps toward the armoury, where he wants to provide himself with his terrible mace. But rage deceives him regarding the exact locality of the arsenal and he finds himself before Draupadī's quadrangle. This is a very fine and natural touch. As his revolt against Yudhishtira's authority proceeds from his high regard for Draupadī, whose wrongs he intends to avenge, it is quite natural that he should desire to bid farewell to her before embarking on his mission. He is therefore glad to realise his mistake and tries to see the Queen. All this is so natural. Then again the way in which inspite of himself, Bhīmasena is led to inquire about the condition on which peace is sought to be effected viz. the introduction of the expression *Kṛṣṇāgama-nam*, marks the poet's skill. The anger into which Bhīmasena flies, when he learns the condition of five villages, so natural in itself, is very cleverly exploited by the poet to serve a dramatic purpose. Draupadī is now to enter and a difficulty arises viz. What are Bhīmasena and Sahadeva to do on the stage during the time taken by the dialogue between Draupadī and her maid, which forms the second scene in this Act? Are they to stand still on the stage,

blankly looking about here and there? This would have been highly inartistic. Bhaṭṭa Nārāyaṇa therefore very ingeniously makes Bhīmasena turn his face away from Sahadeva in anger and represents him as keeping silent for a time, because, overpowered by rage, he is as it were struck dumb. Sahadeva stands looking at him, wondering what he would say. In the meanwhile the conversation between Draupadī and her maid is over and they purposely station themselves in a corner to observe the doings of Bhīmasena. It will thus be seen that the whole situation has been managed with great skill.

Further on when the account of the fresh insult suffered by Draupadī is related and Bhīmasena in impatience rises from his seat and makes a solemn declaration of killing Duryodhana in a very short time, the reader begins to wonder what next will follow and whether Bhīmasena will really set Yudhiṣṭhira's authority at naught, as looks quite probable. But just in time drum is loudly beaten behind the curtain and the Chamberlain enters to announce to Bhīmasena the failure of Kṛṣṇa's mission of peace. This saves Bhīmasena from a rather awkward situation that has been created by his own solemn declaration of killing Duryodhana in a very short time. For he can now proceed to do what he wants with full permission of his elder brother. Then again the scene where the Chamberlain reports the incident of Duryodhana's unsuccessful attempt to secure the person of Kṛṣṇa, which is marked by the reverential confusion in which Bhīmasena, Draupadī and Sahadeva are thrown at the mere mention of Kṛṣṇa's name, and the scene which depicts the parting between Bhīmasena and his loving Queen, amply illustrate Bhaṭṭa Nārāyaṇa's dramatic powers.

The hopeless confusion that Bhaṭṭa Nārāyaṇa makes in the elaboration of what he terms the vyutpatti or significance of Yudhiṣṭhira's demand for five villages has been set forth in detail in our Notes pp. 42-44. In the Mahābhārata Yudhiṣṭhira is a pious man, who is really apprehensive of the impending destruction of his family and makes honest efforts to bring about peace and avoid war by preferring a very modest request for five villages. But Bhaṭṭa Nārāyaṇa tries to make Yudhiṣṭhira a politician in addition. Thus not satisfied with merely entertaining pious hopes and taking action accordingly, the Yudhiṣṭhira of Bhaṭṭa Nārā-

yana wants to make a display^s of his pious heart before the world and tries to convince it that the moral guilt of the war with all its attendant evils lies on Duryodhana and not on him. This is evidently the politician's point of view and it is this which Bhaṭṭa Nārāyaṇa wants to make out in that elaborate vyutpatti which Sahadeva so painfully explains to Bhīmasena. In the Mahābhārata there is no significance whatsoever in Yudhiṣṭhira's demand for five villages. With a view to represent him as a politician in addition to being a pious man, Bhaṭṭa Nārāyaṇa endows his message to Duryodhana with a certain significance, which Bhīmasena, not a politician by any means, naturally fails to understand. The politician's and the soldier's points of view, represented respectively by Sahadeva and Bhīmasena, have been very ably set forth in their conversation regarding this significance, and it is amusing to see how the soldier Bhīmasena by his plain words at once demolishes the elaborate structure of vyutpatti constructed by the politician Sahadeva. It will thus be seen that inspite of the confusion created, which Bhaṭṭa Nārāyaṇa probably was quite unconscious of, the change he has introduced and the way in which he carries it out, reveal his ingenuity and skill and make the whole scene very effective from the dramatic point of view.

The main interest of this Act centres round the all-dominating figure of Bhīmasena, the conflict of emotions in whose mind it is very interesting to observe. Caught between two opposing duties, duty to his elder brother, who as a guru is to him always vandya⁸, and duty to his beloved, whose wrongs he cannot allow to remain unavenged any longer, Bhīmasena presents a spectacle of absorbing interest. For thirteen long years, out of reverence for his elder brother, he has slept over the various humiliations received, with eager but subdued expectations of ultimately being able to have his full revenge. But this new move on Yudhiṣṭhira's part, of arranging peace through the intercession of Kṛṣṇa for the paltry consideration of five villages, seems

- (8) Read Sahadeva's words ' एवं कृते लोके तावत् स्वगोत्रक्षयाशङ्कि
हृदयमाविष्कृतं भवति '. Here emphasis is to be laid on the word
आविष्कृतम्. (manifested, revealed). Yudhiṣṭhira is not
satisfied by merely possessing a heart, apprehensive of the
destruction of his family. He wants to manifest it to the
world.

- (9) Compare Bhīmasena's words ' वन्याः खलुः गुरवः ' p. 17 (Text)

to shatter for ever his cherished dreams of bloody revenge. He can clearly see that peace with the accursed Kauravas at this juncture means the abjuration of all his solemn vows and the non-fulfilment of his sacred promise to Draupadī to bind her hair with hands gory with Duryodhana's blood. The thought of all this is so repugnant to him that in rage he becomes ready to revolt against Yudhiṣṭhira's authority and seek his revenge single-handed. The report of a fresh insult suffered by Draupadī seems to complete his severance from his brothers and in impatience he rises up as though to rush immediately at Duryodhana's throat. But fortunately the announcement of the failure of Kṛṣṇa's mission of peace comes in time to save him from the awkward situation of having to go against the desires of his elder brother, whom he has followed all these long years with absolute devotion.

This picture of Bhīmasena's mental state is no doubt extremely interesting, but what is still more interesting to observe is the sting of conscience which inspite of himself he feels in adopting the course he intends to follow. He is conscious that he will incur sin and censure, but in rage declares he is prepared to suffer them. When calmed down a little he begins to speak in somewhat apologetic tones and seems to suggest that his violent words proceeded from the torment caused to him by Yudhiṣṭhira's attempt to arrange peace. He inquires sympathetically regarding the condition on which peace is sought to be effected and it looks as though he will consent to peace, if it is made for adequate consideration. But the degrading nature of Yudhiṣṭhira's demand, coupled with the report of a fresh insult suffered by Draupadī, inflame him once more and his impatience knows no bounds. The remarks of Draupadī here and there are also significant in this connection¹⁰. They clearly show that the princess is quite confident of Bhīmasena's capacity to achieve everything he has promised, but appears to be equally certain that he will not go against Yudhiṣṭhira's desire even inspite of his violent words and apparent readiness to do so. Her constant prayer therefore is that Bhīmasena's brothers and especially Yudhiṣṭhira may not prove

- (10) Compare 'दृष्टे बुद्धिमतिके, भवत्येतद्यदि महाराजः प्रतिकूलो न भवेत् ' pp. 11-12, ' नाथ न लज्जन्त एते । त्वमपि तावन्मा विस्मयिषिः । ' p. 15 and ' किं नाथ दुष्करं त्वया परिकुपितेन । सर्वथानुगृह्णन्वेतद्वयवासितं ते भ्रातरः ' p. 19.

antagonistic to his determination. It will thus be seen that Bhaṭṭa Nārāyaṇa has done extremely well in presenting to us this absorbing picture of Bhīmasena, which reveals his dramatic genius no less than his skill.

Out of the other characters presented to us in this Act Draupadī is the most important. A princess of blood royal by birth, endowed with the most matchless beauty, she is subjected to humiliations of the worst type inspite of her valiant husbands. Her miseries seem to have even changed her princely disposition and a strain of cynicism and hopelessness is clearly noticeable in her short pithy sentences. Her affectionate heart and her feverish anxiety for the safety of her husbands are very well brought out in that small scene of leave-taking at the end of the Act. Here Bhaṭṭa Nārāyaṇa clearly displays his intimate knowledge of a woman's and a wife's heart. Though always wishing, and wishing with a fervour that miseries and humiliations of the kind she has suffered can alone generate, that her husbands should declare war and avenge her wrongs, she grows extremely nervous about their safety, when war is actually declared, and fears that they may endanger their lives out of regard for her. With a beating heart she therefore implores them not to do so. Altogether this much-wronged daughter of epic India, with hair loose and her face stamped with dejection, excites our pity and we heave a sigh of relief, when towards the end of the Act we learn that her days of misery are over and that happiness, which she richly deserves, is in store for her.

Sahadeva and Buddhimatikā deserve some notice. But of these Sahadeva is a mere nonentity. His only qualification is that he is most loved by Bhīmasena and that is why Bhaṭṭa Nārāyaṇa brings him on the stage. He has no individuality and no marked characteristics. He represents the view of Yudhiṣṭhira and serves as an excellent foil to Bhīmasena. But even he is so much impressed by Bhīmasena's words that on the spot he promises support to his undertaking on behalf of himself and his brothers, when yet he does not know the result of Kṛṣṇa's mission of peace. Buddhimatikā on the other hand is far more interesting. Smart, clever and ready-witted, she is just the kind of servants that were attached to royal households in ancient India. Inspired with dignified loyalty towards her mistress, she makes quite a spirited reply to Bhānumatī's mean attack and deservedly wins the applause of Bhīmasena. When on firm ground, she hesitates not in snubbing even

the angry Bhīmasena,¹¹ for she knows very well that this snub will ultimately gratify him.

6 SUMMARY OF PRELUDE TO ACT II

Vinayandhara, the Chamberlain of Duryodhana, is searching for Queen Bhānumati. He is an old man, infirm with age, and lives in the harem more as a matter of form than for any active service. Yet he has been commanded by His Majesty to find out quickly whether the Queen has returned from her customary duty of bowing to the feet of Gāndhārī. For, before Duryodhana proceeds to the field of battle to congratulate Karna, Jayadratha and others on their slaughter of Abhimanyu, he wants to see his Queen. On inquiry with a palace maid, Vihaṅgikā by name, Vinayandhara learns that Bhānumati has returned from Gāndhārī's abode and is staying in the Bālodyāna, because she has from that day begun the practice of a religious observance with a view to ensure victory in battle to her husband.

The Chamberlain is struck at the contrast between the mentalities of the wife and the husband, for while the former realises the seriousness of the situation arising from the war that is proceeding, the latter is yet engrossed in sensual pleasures, when the Vasudeva-helped Pāṇḍvas are up in arms against him. Another point in the behaviour of his master also strikes Vinayandhara as being improper viz. that he should feel no anxiety at the overthrow of the celebrated warrior Bhīṣma, who has been laid low by the Pāṇḍavas, but that he should be elated at the murder of the boy Abhimanyu, already much too exhausted by his victory over many mature fighters! The Chamberlain sees no hope for his master except that of Providence, and proceeds to inform Duryodhana that Bhānumatī is in the Bālodyāna.

7 CRITICAL APPRECIATION OF PRELUDE TO ACT II

In a drama there are always certain subordinate parts of the plot, which are important enough for the audience to know, but which at the same time are not so important as to

(11) Read:—

भीमसेनः—बुद्धिमतिके, ततो देव्या किमभिहितम् ।

चैट्यी—कुमार, यदि परिजनहीना भवेत्तदा देवी भणति ।

भीमसेनः—किं पुनरभिहितं भवत्या ।

—वेणीसंहार i. p. 18.

See for the snub p. 51 (Notes)

be regularly enacted on the stage. Then again there are certain incidents, the knowledge of which is necessary for the audience in order to pick up the thread of the narrative, but which are impossible to be actually represented on the stage, either on account of the inherent difficulty involved in such representation, or on account of the prohibition of their representation laid down in works on dramaturgy. It is just these subordinate parts and these incidents that form the proper province of a Viṣkambhaka or Prelude, and a Praveśaka or Interlude. Used at the beginning of an act, the purpose of a Prelude or an Interlude is thus to connect the preceding with the subsequent Act by informing the audience of what has happened in the interval, either by direct statement, or, better, by indirect suggestions. This is done by means of a monologue, or of a conversation between two or more characters. The very nature of a Prelude or an Interlude precludes the possibility of characters of the first class taking part therein and they are therefore run by middle or low characters. Their purpose necessarily gives them an air of artificiality, for therein we get more narration than action, and the cleverer the dramatic artist is, the more natural and easy his Viṣkambhakas and Praveśakas turn out. Besides this Viṣkambhaka Bhaṭṭa Nārāyaṇa has used a Praveśaka at the beginning of the next Act and in both these he shows himself to be a very successful artist.

This Viṣkambhaka, though so short, is so full of suggestions, which moreover are conveyed to the audience in a perfectly natural way. War, we learn, has already commenced and Bhīṣma, the first Commander-in-Chief of Duryodhana has been over-thrown. Abhimanyu, Arjuna's valiant son, has just been slain and the Kaurava king is in exultation. But the chief importance of this Viṣkambhaka lies in the glimpses it affords us into the character of Duryodhana, who is to figure prominently in the main scene to follow. By means of a few artistic touches Bhaṭṭa Nārāyaṇa has here skilfully painted the character of Duryodhana, who has been shown to be at once thoughtless, mean, voluptuous and degraded. When the Chamberlain makes a reference to Duryodhana's wonderful power, he is really somewhat sarcastic in his remark and wants to bring out the thoughtlessness of his master in issuing to an old decrepit servant a command which makes him run about in spite of himself. That he should rejoice at the slaughter of Abhimanyu and proceed to congratulate the great warriors who conjointly killed the boy, who was fighting single-handed and was exhausted, is a sufficient testimony to his meanness and

moral degradation. His profound unconcernedness at the overthrow of the greatest warrior on his side shows how little he has realised the responsibilities of his position and his attraction for the pleasures of his wife's company, in the face of the Pāṇḍavas who were up in arms against him, reveals at once his voluptuousness and his recklessness.

It is worthy of note that all these traits of Duryodhana's character have been brought to our notice so naturally that we hardly think the author is making any conscious efforts to delineate his character. For he takes advantage of the natural tendency of servants, especially old ones, to criticise the doings of their masters behind their back and nothing therefore strikes us as unnatural when the Chamberlain gives us a piece of his mind regarding his master Duryodhana. This picture of Duryodhana serves also a dramatic purpose viz. it prepares us for witnessing him as he is painted in the second Act proper.

Another important character to which our attention is drawn in this Prelude is Bhānumatī. The wife of a great, proud, reckless and voluptuous monarch, who is passionately fond of her, Bhānumatī still remains a dutiful daughter-in-law and observes the usual custom of paying her respects to her mother-in-law every morning, though, as we shall presently see, her mind is extremely uneasy. She has already grown apprehensive regarding her husband's safety and in her own way attempts to ensure him victory of arms in the field by commencing religious observances. She presents an interesting contrast to her reckless husband, who cannot realise the seriousness of the situation, a contrast which is carefully maintained throughout the second Act.

8 SUMMARY OF ACT II

Queen Bhānumatī has dreamt an ominous dream, which has greatly alarmed her loving heart. Consequently she leaves her bed-chamber early in the morning, even without taking formal leave of her husband, as was her wont, and after paying her customary respects to her mother-in-law, retires to a lonely place in the Bālodyāna in company with her friend Suvadanā and her maid Taralikā and with the discovery of these three women in the Bālodyāna, the second Act proper commences.

Pressed by her friend and her maid to relate to them the account of her dream, Bhānumatī, with the nervousness so natural to her loving nature, tells them that in her dream

she saw a Nakula or an ichneumon killing a hundred serpents in her presence and that the same Nakula afterwards proudly removed her breast garment. This is surely ominous as it indicates the slaughter of the hundred Kauravas and the inflicting of widowhood on Bhānumatī at the hands of Bhimasena. Suṣadanā and Taralikā become naturally alarmed even like Bhānumatī and they all determine to avert the evil effects of the dream by pious deeds such as salutation to gods and gifts to Brāhmaṇas. The sun hās by this time risen high and Bhānumatī offers him worship with great devotion and begs of him that her evil dream may through his favour turn out to be auspicious to her husband and his brothers. As she further proceeds to perform the worship of other deities as well, her pious activity is rudely disturbed by her husband Duryodhana, who recklessly scatters on the ground the flowers meant for being offered to the gods.

Duryodhana with his sensual disposition concludes that his beloved is lovingly angry with him, as she did not formally take his leave while departing from his chamber early in the morning. He therefore wants to see and appease her before going to the field of battle to congratulate the valiant slayers of Abhimanyu. Accordingly he follows her into the Bāldyāna, overhears her conversation with Suṣadanā and Taralikā and becomes suspicious about her virtue owing to the ambiguity of the word Nakula in her speech, but fortunately his suspicions are dispelled in time. He then introduces himself only to stop his beloved's pious observances by his lewd behaviour and flouts away her apprehensions created by the dream as being ridiculous, unfounded and useless.

At this time a violent hurricane makes it impossible for the party to stay in the garden and they all repair to the security of the palace on the wooden mountain, where Duryodhana feels himself at liberty to commence dalliance with his wife afresh. But he is most unceremoniously disturbed by old Vinayandhara, who comes in confusion to inform him that the flag of his chariot has been broken by the terrible wind. The door-keeper then enters to announce the arrival of Duryodhana's sister Duśśalā and her mother-in-law, who are terrified at the solemn declaration of Arjuna that he would kill Sindhurāja, in revenge for his son's dastardly murder, before the sun had set on that day. Duryodhana quiets their fears by pointing out to them how futile the vows of the Pāṇḍavas are and at once goes away to defend his sister's husband against the attack of Arjuna.

9 CRITICAL APPRECIATION OF ACT.II

To the human mind generally the sentiment of love appeals more than anyother. The second Act, which depicts this sentiment, is therefore very delightful. The contrast between Duryodhana and his wife, which is already suggested in the Viṣkambhaka to this Act is here consistently maintained up to the end. The low despicable character of the Kuru king is thoroughly exposed. Right up from the beginning of this Act the poet has availed himself of every opportunity to lower Duryodhana in our estimation. The reckless way in which he stops the pious observance of his wife fully reveals his sensuality. His deliberate blindness to evil omens that unmistakably suggest his fall and his absolute refusal to form even a proper estimate of the strength of the Pāṇḍavas clearly indicate the infatuation of a doomed man which has completely overpowered him.

But the care with which the poet paints the character of Duryodhana, interesting in its own way no doubt, is as nothing when compared with the attention he bestows on Bhānumatī. Bhaṭṭa Nārāyaṇa has lavished all his skill on her. She is in fact his favourite. An ideal wife, she has the misfortune of being wedded to a man who is unworthy of her. She represents virtue married to vice. The nervousness of her heart at the alarming dream she has dreamt is well brought out in the hesitating way in which she relates the account of her vision. Her devotion to her lord and her anxiety for his safety are visible at every step. A typical Hindu wife, she tries her best to persuade her husband to allow her to proceed in her pious observance; but she fails in her attempt and has to submit to the inevitable. Up to the very last she acts as the guardian angel of Duryodhana, but he heeds not her voice.

The poet has thus made Bhānumatī an exceedingly lovable woman. We now begin to wonder how such a perfect creature can have been guilty of the base, almost unwomanly, attack that she is represented as making on Draupadī in the first Act. We almost wish she had not ridiculed Draupadī in that way. That appears to be the only blot on her otherwise faultless character. What is the explanation of this? Would the character of Bhānumatī be improved if we could drop that particular episode from the first Act? How could such a paragon of virtue stoop so low as to give such an unkind cut to a member of her own sex? Is there not inconsistency between the Bhānumatī as revealed in Act I and the Bhānumatī as represented here? In order to answer questions of this kind satisfactorily we must remem-

ber that Bhānumatī was after all a human creature. It appears to us that Bhaṭṭa Nārāyaṇa, far from being inconsistent, only reveals his intimate knowledge of the world and human nature by representing Bhānumatī as passing that undignified remark concerning Draupadī. Thereby he wants to show to us that even virtue cannot remain immaculate when it is in constant association with vice. Day after day Bhānumatī must have heard Duryodhana, Duśśāsana and others ridiculing Draupadī and saying all sorts of things about her. And it was no wonder if she became tainted a little. Indeed, Bhaṭṭa Nārāyaṇa himself appears to offer an explanation of this apparent inconsistency in the speech of Sahadeva¹², who informs Bhīmasena that Bhānumatī after all is Duryodhana's wife and such meanness is therefore not unexpected from her.

There are one or two points in Bhānumatī's account of her dream that call for adverse criticism. She speaks of the nakula or ichneumon that she saw in her dream as possessed of a form that surpassed a celestial form in beauty. Now can this description be considered to be appropriate as applied to an ichneumon? Do we ever make a distinction between a good-looking ichneumon and an ugly one? Ideas like these are possible in the case of noble animals like horses, elephants and others. We may for instance speak of a horse as possessed of excellent or even celestial beauty. But to speak of an ichneumon as surpassing celestial beauty sounds a trifle absurd. Then again how can an ichneumon remove the garment from Bhānumatī's bosom by extending his hand? Bhānumatī is not even represented as sitting. She entered a bower of creepers. The ichneumon followed her and removed her breast-garment by stretching out his hand. How then could this happen?

In this connection it appears to us that in making Bhānumatī relate the account of her dream Bhaṭṭa Nārāyaṇa was so much taken by the suggested sense of her words, the sense which he intended Duryodhana to understand, that he actually neglected to see that the words of Bhānumatī, in the sense in which she intended them, were reasona-

(12) Read:—

सहदेवः—आर्य, उचितमेवेत्तत्तस्याः । दुर्योधनकलत्रं हि सा । पश्य ।

स्त्रीणां हि साहचर्याद् भवन्ति चेर्तासि भर्तृसदृशानि ।

मधुरापि हि मूर्च्छयते विषविटपिसमाश्रिता वल्ली ॥२०॥

—वेणीसंहार i.

ble. This must therefore be put down as a serious defect in the episode of the dream which otherwise is very ingenious. There is however a way of defending Bhaṭṭa Nārāyaṇa. Visions seen in dreams must not be judged by standards applicable to incidents of ordinary life. For in dreams all kinds of occurrences, possible and impossible, are observed. Svapañ janah kim na khalu prekṣate? Bādarāyaṇa also speaks of the wonderful appearances presented in dreams. (Vide Brahmasūtra III 2.3 and Rāmānuja's Śrībhāṣya thereon). Therefore the dream of Bhānumatī, though apparently unreasonable, must not be considered to be really so. It must be added however that such defence appears to us to be extremely weak.

The second Act is delightful no doubt. But how far does it advance the central action of the drama? What is the purpose of this Act as part of the play *Veṇīsaṁhāra*? If these questions are pressed home, Bhaṭṭa Nārāyaṇa has no answer. In fact, as we enjoy the various episodes in this Act, the account of Bhānumatī's dream, Duryodhana's suspicions about her virtue, the love scene between the husband and the wife, we altogether forget that we are reading a drama called *Veṇīsaṁhāra*. Only towards the close of the Act, when Duśśalā and her mother-in-law enter with the news of Arjuna's vow, we become aware of events happening outside the *Bālodyāna*. Thus as far as the central action of the drama is concerned, the only advance made by this Act is the knowledge of Arjuna's vow that is conveyed to the audience.

This then represents the fundamental defect in Bhaṭṭa Nārāyaṇa's dramatic genius. Though master of the art of portraying brilliant character sketches, the poet lacked the skill of weaving his Acts indissolubly with the central action. This Act, for instance, appears to have been constructed more for the purpose of depicting Śrīngāra and presenting the characters of Duryodhana, and Bhānumatī than for advancing the action of the play. Even with reference to this love scene and the manner in which it is described, a critic may raise an objection on the ground of the advanced age of the parties concerned. For we must remember that Duryodhana was fairly old by this time.

10 SUMMARY OF INTERLUDE TO ACT III

On the field of battle a demoness in hideous dress is glutting over the war which affords her ample opportunities of feasting upon human flesh and blood. She is gratified to think that the war has enabled her to replenish her larder

with hundreds of pitchers of human blood, flesh and marrow. In this scene of delight she is reminded of her husband Rudhirapriya and wonders where he could have gone. She then calls out to him.

Rudhirapriya now makes his appearance. He is fatigued and is feeling thirsty. Vasāgandhā is struck to find her husband suffering from thirst when there is a regular sea of blood and fat on the battle-field on account of the innumerable men, elephants and horses that are slain. Rudhirapriya informs her that he has been to see their mistress Queen Hidimbā, who is burning with grief for the death of her son Ghaṭotkaca. Only somehow she is being consoled by Queen Subhadrā, herself in similar sorrow owing to the slaughter of Abhimanyu, and by Draupadī. Vasāgandhā then proceeds to inform her husband of the great store that she has been able to collect and recounts the names of some of the famous warriors whose blood and fat have contributed to that store.

Rudhirapriya on his part informs his wife of a welcome command he has received from Queen Hidimbā. Master Bhīmasena has vowed to drink the blood of Duśśāsana. Rudhirapriya must therefore wander on the battlefield in the wake of Bhīmasena and drink Duśśāsana's blood by entering Bhīmasena's body at the proper time. Vasāgandhā is only too glad to learn of this command.

A great tumult is at this time heard. The demon observes that Droṇa is being dragged by the hair and killed with a sword by Dhr̥ṣṭadyumna. Aśvatthāman is then sighted and the demon couple quickly quits the stage lest he may kill them too in anger against the son of Drupada.

11 CRITICAL APPRECIATION OF INTERLUDE TO ACT III

From the dramatic point of view this Interlude is most successful. In a perfectly natural way it suggests so many things that have happened in the interval between the close of the second Act and the beginning of the third. Arjuna has fulfilled his vow of killing Javadratha and he did excellent battle work on that day. Ghaṭotkaca, Drupada and Virāṭa (Lord of the Matsyas) on the Pāṇḍava side and Bhagadatta, Bhūriśravas, Somadatta and Bālīka on the Kaurava side have been killed. We also know Droṇa has just been slain by Dhr̥ṣṭadyumna and the entrance of Aśvatthāman is cleverly suggested. It will thus be seen that this Interlude advances the action of the play in a very great measure.

But one may ask: What was the necessity of representing this loathsome scene between the demon and the

demoness and the disgusting Bībhatsarasa with which it is replete? Would it not have been possible for the poet to suggest all these incidents in some other way, say, by means of a conversation between two servants or two soldiers? Is it not an evidence of bad taste on the part of the author to present us with a scene of this kind after the delightful love-scene of Act II?

It appears to us there are three purposes, two moral and the third dramatic, which Bhaṭṭa Nārāyaṇa wants to achieve by means of this Praveśaka. As a delineator of human society he wants us to realise that the world is not after all merely 'delightful'. It possesses a much more varied character than we seem to imagine. Engrossed in the enjoyment of sensual pleasures we are too often apt to forget this. Writers on philosophical subjects sometimes try to dissuade us from wordly pleasures by depicting the human body in all sorts of loathsome ways. By representing how our most cherished bodies are after our death eagerly feasted upon by demons and goblins, the poet seems to create in us dislike for mere animal pleasures. Bhartṛhari tried to depict the true nature of worldly existence by telling us in one stanza what happens in different places in human society.¹³ By depicting this loathsome scene just after the delightful scene between Duryodhana and Bhānumatī, Bhaṭṭ Nārāyaṇa probably wants to convey to us the same lesson.

It will be noticed that underlying the Bībhatsarasa which is so prominent in this Praveśaka, there is a current of the sentiment of love. It is not difficult to detect in the speeches and actions of the demoness her intense love for her husband. By making the hideous demon couple the ālambana-vibhāva¹⁴ or substratum of love, the poet accomplishes the

(13) Bhartṛhari's stanza runs as follows:

कचिद्वीणावाद्यं कचिदपि च हा हेति रुदितं
कचिद्विद्वद्गोष्ठी कचिदपि सुरामत्तकलहः ।
कचिद्रामा रम्या कचिदपि गलत्कुष्ठवपुषो
न जाने संसारः किममृतमयः किं विषमयः ॥

—वैराग्यशतक

(14) A sentiment, according to Sanskrit poetics, is developed on account of Vibhāva, Anubhāva etc., as declared in 'विभावेनानुभावेन व्यक्तः सञ्चारिणा तथा । रसतामेति रत्यादिः स्थायिभावः सचतेसाम्' साहित्यदर्पण iii. 1. विभाव are of two kinds, आलम्बनविभाव_s and उद्दीपनविभाव_s. आलम्बनविभाव_s are women etc. who excite love. उद्दीपनविभाव_s are चन्द्रोदय, वसन्त etc. which heighten love.

second moral purpose of this Interlude viz. to demonstrate the essential unity of love. Educated and cultured people living in cities, surrounded by all the conveniences and comforts that modern civilization can provide, sometimes seem to think that fine dresses and dainty food, motor cars and ball rooms and things of this kind generally, are necessary for the development and enjoyment of love. Bhaṭṭa Nārāyaṇa perhaps wants to tell us by means of this Praveśaka that love can be developed and enjoyed as much in the filthy surroundings of the ghastly war as in the romantic environments of the Bāḷodyāna. The delight which the prince derives from the company of his accomplished queen is exactly the same as the peasant receives from association with his rustic wife.

A philosophically-inclined mind will perhaps see in this Praveśaka, with its under-current of love, quite a different moral purpose. If love can be found in such disgusting surroundings and among such hideous people, it certainly cannot be the magnificent and sacred emotion that poetry depicts it to be. Bhaṭṭa Nārāyaṇa is probably ridiculing that sentiment in this Praveśaka and asking us to flee away from it and seek solace somewhere else. Such will be the lesson that a philosopher may draw from this Interlude.

But the dramatic purpose of this Praveśaka is far more important than the moral ones and it is this which testifies to Bhaṭṭa Nārāyaṇa's genius. Bhīmasena had vowed to drink the blood from Duśśāsana's chest. As a Kṣatriya he must literally carry out his vow. But how was an Āryan to drink the blood of his enemy? A demon could drink human blood, not a prince of a renowned royal family. Such a fiendish act would ill become the hero of a drama. It was true in the Mahābhārata Bhīmasena performed this ghastly deed. But surely a dramatist could lessen the loathsome character of the act by giving it a different turn. This is what Bhaṭṭa Nārāyaṇa has done by introducing this scene between the demon and the demoness. Queen Hidimbā has so ordered that Rūḍhirapriya is to enter Bhīmasena's body and drink Duśśāsana's blood, so that it is not a Kṣatriya, but a demon that will drink human blood. Of course Bhīmasena is not aware of this arrangement. When he performs the deed, he boasts of having himself drunk the blood of Duśśāsana (vide iv. 1 below). But we know that it is not Bhīmasena, but somebody else, who has drunk human blood. It will thus be seen that from the point of view of dramatic effect the importance of this Praveśaka lies in this that it absolves the hero of the drama, in the eyes of the reader and the spectator, from the sin of having drunk the blood

of a human being. In order therefore to be able to do this, the poet brings in a conversation between the demon and the demoness. No other kind of Praveśaka would have served his purpose.

12 SUMMARY OF ACT III

Āśvatthāman, the valiant son of Duryodhana's second C-in-C Drona, is struck at the great uproar that is proceeding from the battlefield. Thinking that his father has perhaps begun battle-work in earnest, he proceeds to the field to witness the display of his father's valour. An evil omen agitates his mind a little and he is surprised to see even great warriors like Karna running away. Just then Āśvasena, the charioteer of Drona, arrives to inform the young warrior of his father's tragic end. Āśvatthāman further learns that a false news of his own death was conveyed to his father, who, thereupon, being overcome with grief laid down his weapon and was in such defenceless position decapitated by Dhr̥ṣṭadyumna. This enhances both the grief and wrath of Āśvatthāman, who in the meanwhile is joined by his maternal uncle Kṛpa. Kṛpa succeeds in assuaging to a certain extent the grief of his nephew. Āśvatthāman becomes impatient to avenge the murder of his father and orders his chariot to be made ready. Kṛpa now suggests to the young man that he should seek succession to the position of the C-in-C and tells him that Duryodhana is probably ready to install him in that position. Both thereupon proceed to see the king.

Duryodhana and Karna now make their appearance. The former wonders why Drona, on hearing the death of his son, laid down his arms, instead of vigorously proceeding with the work of avenging it. Karna cunningly informs him that Drona really wanted to crown his son Emperor of the whole earth after the great war had destroyed all the Ksatriyas and therefore thought it was no use wielding arms when his son had been killed and thus abandoned his weapon. At this stage Kṛpa and Āśvatthāman approach them. Kṛpa then suggests to Duryodhana the advisability of installing Āśvatthāman Commander of his armies, but the latter tells him that that position has already been promised to Karna. In the conversation that follows Karna makes some malicious remark against Āśvatthāman with the result that an altercation between the two takes place and they become ready to strike at each other. Duryodhana and Kṛpa pacify them. Seeing that he cannot humble the pride of Karna, who has slandered his father, Āśvatthāman vows that he will forego his weapon till Karna is killed.

At this time a fearful announcement is made from behind the curtain. Bhīmasena has caught Duśśāsana in his clutches and challenges all the Kaurava warriors to protect him if they can. Duryodhana and Karna quickly leave the stage in order to render help to Duśśāsana. Aśvatthāman observes that Arjuna has engaged both Duryodhana and Karna and Bhīmasena is about to fulfil his dreadful vow. The scene is too much for him and he becomes ready to grasp his weapon. But an aerial voice prevents him from proving false to his vow. The gods seem to be on the side of the Pāṇḍavas. Aśvatthāman is helpless. He however sends Kṛpa to back Duryodhana up and then himself leaves for the camp.

13 CRITICAL APPRECIATION OF ACT III

The third Act consists of five scenes. The first commences with the entrance of Aśvatthāman and ends with Sūta's speech after stanza 12 on p. 67. The second is a short one and is made up of Kṛpa's soliloquy on pp. 67-68. The third begins with Kṛpa's speech after stanza 14 on p. 68 and also ends with his speech on p. 76, when both he and Aśvatthāman start for the place where Duryodhana is staying. The fourth scene consists of the dialogue between Duryodhana and Karna and extends from stanza 27 on p. 76 to stanza 28 p. 78. The fifth and the last scene begins with Kṛpa's speech after stanza 28 on p. 78 and extends to the end of the Act.

The scenes that go to form the various Acts of the *Veṇīsaṁhāra* are so managed by Bhaṭṭa Nārāyaṇa as to present no difficulty for their representation on the stage. Thus here we see that while Kṛpa goes through his soliloquy that forms the second scene, Aśvatthāman is in a swoon and the charioteer is engaged in restoring him to consciousness. The two characters, who are already on the stage before Kṛpa's entrance, are in this manner kept busy during Kṛpa's soliloquy. This is a clever device and reminds us of a similar one used by the poet in Act I for keeping Bhīmasena and Sahadeva engaged while Draupadī and Buddhimatikā hold a dialogue found on pp. 11 and 12.

- But in this Act there is a difficulty of stage-management further on. What are Kṛpa and Aśvatthāman to do during the conversation between Duryodhana and Karna, that forms the fourth scene of this Act? The stage direction intended for them says merely 'parikrāmataḥ'. Are they simply to move to one side of the stage and stand there listlessly till the dialogue between the king and his friend

is over? This would be a very awkward situation for these two characters to be in and would indicate faulty stage-management. Though Bhaṭṭa Nārāyaṇa does not actually say so, it appears to us that he wants these two characters to quit the stage ostensibly with a view to go to Duryodhana's camp, but really in order to avoid the unenviable situation of having to stand blankly on the stage. No sooner do they leave the stage than up goes the curtain and Duryodhana and Karna are discovered. At the end of stanza 28 they enter again. Such is probably the arrangement intended by the poet.

The third Act once again reveals Bhaṭṭa Nārāyaṇa's skill in his special province viz. vivid delineation of character. Aśvatthāman, Duryodhana and Karna are the three main characters painted here. We have already seen some important traits of Duryodhana's character in Act II. In this Act he is depicted to us as a typical king of ancient India. Karna plays the part of a courtier to Duryodhana. Guileless, straightforward and innocent by nature, but much too inclined to rely on the words of his favourite—such is King Duryodhana, as Bhaṭṭa Nārāyaṇa here makes him out to be. His diagnosis¹⁵ as to why the Brāhmaṇa warrior Droṇa laid down his arms in grief instead of vigorously going ahead with the work avenging the reported death of his beloved son is correct. But the malicious Karna puts quite a different construction on the old warrior's action and Duryodhana's weakness of mind is seen in the ease with which he believes the words of his favourite friend.

But the main topic that interests Bhaṭṭa Nārāyaṇa in this Act is the contrast between the characters of Aśvatthāman and Karna. He has successfully depicted this from the very beginning of the Act up to its end. Out of the two warriors Aśvatthāman is evidently the poet's favourite. With a view to exalt him Karna has been deliberately lowered. The meanness with which Karna attributes motives to Droṇa's actions, makes very disparaging remarks about him, perverts facts and in general shows throughout a very malicious attitude towards the Brāhmaṇa warrior, gives us a rude shock. Karna in the Mahābhārata is certainly not so mean. It is true he does not possess any very great admiration and veneration for Droṇa. But he is a thorough sportsman all the same. During the days that

(15) Read 'सूक्तभिदमभियुक्तेः प्रकृतिर्दुस्त्यजेति । यतः शोकान्धमनसा तेन विसुच्य सत्रधर्मकार्कश्यं द्विजातिधर्मसुलभो मार्दवपारिग्रहः कृतः ।' Text pp. 79-80.

Droṇa held supreme command, Kārṇa fought under him ungrudgingly. Not only this but when Duryodhana accused Droṇa of partiality towards Arjuna in allowing him to break through his lines which he had to do in order to kill Jayadratha, Kārṇa defended Droṇa by remarking that the latter did his best, but that the death of Jayadratha was due to fate.¹⁶ On the other hand Aśvatthāman in the Mahābhārata is not so noble, as he is depicted in this drama. Why then should Bhaṭṭa Nārāyaṇa exalt the one and lower the other? The reason appears to be that as a Brāhmaṇa the poet naturally felt well disposed towards the Brāhmaṇa warrior and wanted to make him out as a paragon of virtue, in whom love for his father, bravery, high sense of duty, nobility and magnanimity were all combined. The Kṣatriya warrior Kārṇa did not deserve much sympathy. It did not matter if he was painted mean, malicious and despicable. It would thus appear that some kind of caste-predilection was responsible for such pictures of Aśvatthāman and Kārṇa.

It is sometimes supposed that the quarrel between Aśvatthāman and Kārṇa arose out of the question of succes-

- (16) For this incident read Chapter 152, Droṇaparvan, from which the following stanzas may be quoted:

अब्रवीच्च तदा कर्ण पुत्रो दुर्योधनस्तव ।
 पश्य कृष्णसहायेन पाण्डवेन किरीटिना ॥ २ ॥
 आचार्यनिहितं व्यूहं भित्वा देवैः सुदुर्भेदम् ।
 तव व्यायच्छमानस्य द्रोणस्य च महात्मनः ॥ ३ ॥
 मिषतां योधमुख्यानां सैन्धवो विनिपातितः ।
 अनिच्छतः कथं वीर द्रोणस्य युधि पाण्डवः ।
 भिन्यात् सुदुर्भेदं व्यूहे यतमानस्य शुष्मिणः ॥ ५ ॥
 दयितः फाल्गुनो नित्यमाचार्यस्य महात्मनः ।
 ततोऽस्य दत्तवान् द्वारमयुद्धेनेव शत्रुहन् ॥ १० ॥
 अभयं सिन्धुराजाय दत्वा द्रोणः परंतपः ।
 प्रादात् किरीटिने द्वारं पश्य निर्गुणतां मयि ॥ ११ ॥
 कर्ण उवाच । आचार्य मा विगर्हस्व शक्यतां युद्धयते द्विजः ।
 यथाबलं यथोत्साहं त्यक्त्वा जीवितमात्मनः ॥ १५ ॥
 यथेनं समतिक्रम्य प्रविष्टः श्वेतवाहनः ।
 नात्र सूक्ष्मोऽपि दोषः स्यादाचार्यस्य कथं च न ॥ १६ ॥
 सैन्धवो निहतो युद्धे दैवमत्र परं स्मृतम् । . . . ३४

sion to the command of the armies after the death of Droṇa. But this supposition is incorrect. Careful perusal of the relevant passages from this Act will show that the quarrel has nothing to do with the question of succession to the supreme command of the armies. When the first shock of grief for the death of his father is over and Aśvatthāman becomes ready to go to the battle-field to have his revenge, Kṛpā suggests to him that he should first get himself installed Commander of the armies. In a spirit of true sportsmanship, Aśvatthāman remarks that this is not of much consequence. But Kṛpā tells him that Duryodhana is probably eager to give him that post and is perhaps waiting for his arrival to install him therein. If this is the case Aśvatthāman will like to go and offer to accept the command himself instead of waiting to be formally requested by Duryodhana to do so. But in all this it is clear that Aśvatthāman nowhere shows himself eager to have the post. When again in the interview with the king, Aśvatthāman learns that Duryodhana has already promised the post to Karna, he does not utter a single word of dissatisfaction or protest, but once more declares his intention of doing his best to kill the king's enemies. It will thus be seen that the quarrel has nothing to do with succession to the command of the armies.

The quarrel between Aśvatthāman and Karna arises in the following manner. It was Kṛpā who actually suggests to Duryodhana that Aśvatthāman should be installed in the position which his father held. Duryodhana thereupon informs him that that office has already been promised to Karna. Kṛpā then remarks that it is not proper to supersede Aśvatthāman in favour of Karna, especially when Aśvatthāman is at this time immersed in grief. At this stage Aśvatthāman intervenes and puts a stop to this conversation between the king and Kṛpā regarding succession to the command of the armies by declaring in bombastic language that he will kill the enemies of Duryodhana that very day and finish all talk of war. Karna thereupon reminds him that such things are easier said than done. Besides there are other warriors also in the Kaurava army, who are capable of achieving what Aśvatthāman boasts he will do. Aśvatthāman appreciates the truth of Karna's remarks and in almost apologetic terms explains that his words arose from the vehemence of his grief and that he had no intention to belittle the prowess of any warrior on the Kaurava side. Here the matter should really have ended. But Karna makes a wicked and malicious remark to the effect that he who is immersed in grief should shed tears

and that he who is enraged should descend on the field of battle, weapon in hand, but should not indulge in such ravings.¹⁷ It is this remark of Karna that inflames Asvatthāman and the quarrel commences. It will thus be seen that it is Karna who is responsible for the quarrel and the moral guilt of its consequences lies wholly on his head.

In the Mahābhārata succession to the supreme command of the armies after the death of Drona was a very smooth affair. When Drona was killed, Kaurava forces began to run away. Duryodhana stopped them and carried on the fight till the evening. Then he held a council of war, wherein Asvatthāman himself proposed that Karna should be installed as the Commander of the armies.¹⁸ Duryodhana consequently offered the position to Karna, who accepted it with alacrity.

The remark we made at the end of Act II is equally applicable to Act III also. Though presenting brilliant character sketches and arresting situations the Act does not in any way mark the progress of the main action of the plot. Even as in the case of the second Act, so here as well the only progress made is towards the end. That progress is represented by the fearful announcement of Bhīmasena that Duśśāsana has fallen within his clutches and his challenge to all Kaurava warriors to protect him if they can. As observed before Bhaṭṭa Nārāyaṇa lacked the art of dramatic construction. Perhaps the nature of the plot he selects rather than an inherent defect in his genius is responsible for so

(17) Read:—

अश्वत्थामा—अज्ञराज, एवमिदम् । बहवः कौरवबलेऽत्र शक्ताः । किं तु दुःखां
पहतः शोकावेगवशाद् ब्रवीमि, न पुनर्वारं जनाधिकेपेण ।

कर्णः—मूढ, दुःखितस्याश्रुपातः कुपितस्यायुधद्वितीयस्य संग्रामावतरणमुचितं
नैव विधाः प्रलापाः !

—Act iii, p. 82.

(18) Vide Chapter 10, Karna-parvan, from which read:—

आचार्यपुत्रो मेधावी वाक्यज्ञो वाक्यमाददे ।..... १२

ते वयं प्रवरं नृणां सर्वगुणगणैर्युतम् ॥ १५ ॥

कर्णमेवाभिषेक्ष्यामः सेनापत्येन भारत ।

कर्णं सेनापतिं कृत्वा प्रमथिष्यामहे रिपून् ॥ १६ ॥

एष ह्यतिबलः शूरः कृतास्त्रो युद्धदुर्मदः ।

वैवस्वत इवासह्यः शक्तो जेतुं रणे रिपून् ॥ १७ ॥

many brilliant but detached scenes, loosely strung together, that really constitute his drama.

14 SUMMARY OF ACT IV

Towards the close of the last Act we have seen how on learning that Duśśāsana has fallen within the clutches of Bhīmasena, Karna and Duryodhana run to his help. Arjuna engages them both, while his elder brother accomplishes his dreadful vow. In the fight Duryodhana receives a number of wounds, which bring on a swoon. His charioteer therefore thinks it wise to hasten away his master's chariot from the field of battle and the fourth Act opens with the entrance of this charioteer, who is conveying away his master, lying unconscious in the chariot.

The charioteer takes the chariot under the shade of a certain Nyagrodha tree near a lake, where he hopes his master will regain his consciousness, being fanned by the cool fragrant breeze. Duryodhana as yet does not know that Bhīmasena has already butchered his brother. On recovering he becomes eager to run to his brother's help. But when the truth is related to him, he is overcome by grief, and even despondency, under the influence of which he wishes he were dead.

At this time Sundaraka, a soldier belonging to Karna's army, enters. He has been sent by Karna with a message to Duryodhana. After some efforts he succeeds in finding the whereabouts of His Majesty and gives to him a detailed report of the fight which ensued after the slaughter of Duśśāsana and in which Karna's son Vṛṣasena lost his life. This is a fresh grief to Duryodhana, which, added to the melancholy message of Karna, increases despondency. He, however, determines to kill his enemies before committing suicide and wants therefore to go to the field of battle. At this time the arrival of his parents, Dhṛtarāṣṭra and Gāndhārī is announced and though unwilling to see them in this condition, he decides to go and pay them his respects.

15 CRITICAL APPRECIATION OF ACT IV

The fourth Act of the *Veṇīsaṃhāra* is the weakest of Bhaṭṭa Nārāyaṇa's work. Criticism on it could be passed in one sentence viz. that it represents a long and tedious and at the same time ill-executed *Viṣkambhaka*. Even as in a *Viṣkambhaka* there is here no action. There is no movement except that of Duryodhana's charioteer at the beginning and of Sundaraka during his preliminary speech. From the point of view of dramatic effect these cannot be

successful on the stage. During the rest of the Act no movement is seen. As for information conveyed, the only piece of fresh news we learn is the death of Vṛṣasena and the determination of Karna to seek and fight a combat with Arjuna to a finish and to kill him or be killed. So even as a Viṣkambhaka the Act can hardly be said to be successful.

What then is the purpose of this Act? It appears to us that just as the poet made use of the second Act in order to depict the sentiment of love, so he utilises this in order to delineate the sentiment of pathos. Right up from the beginning upto the very end the Act is full of pathos. Pathos in fact is the proper stronghold of Bhaṭṭa Nārāyaṇa and the prevailing sentiment in this drama. In some passages of this Act and in some of the next two the pathos of Bhaṭṭa Nārāyaṇa can successfully compete with the well-known pathos of Bhavabhūti. The lamentations of the charioteer of Duryodhana over his master's swoon in the beginning, almost all the speeches of Sundaraka with their descriptions of the mental condition of Karna, the wailings of Duryodhana over the deaths of Duśśāsana and Vṛṣasena—all these are highly pathetic. In spite of the low opinion we have formed of Duryodhana's character, we sympathise with him and we are almost moved to tears in his company. And when stricken with unutterable sorrow he utters the last stanza of this Act, we forget his evil doings and become a sharer of his griefs.

As already observed Bhaṭṭa Nārāyaṇa was adept in the art of presenting character-sketches. The fidelity and love of Duryodhana's charioteer are well brought out. The chivalry of Arjuna is clearly suggested. The intense love of Duryodhana for his brother and his deep friendship for Karna are successfully depicted. These in fact formed the only relieving features of Duryodhana's otherwise low character.

The Act also presents to us some very beautiful examples of Bhaṭṭa Nārāyaṇa's prose. The opening speech of Sundaraka and his descriptions of Arjuna's fight and Karna's mental condition may well take a very high rank as specimens of Sanskrit prose literature.

16 SUMMARY OF ACT V

This Act opens, as already suggested towards the close of the last Act, with the entrance of Dhṛtarāṣṭra and Gāṇdhārī in a chariot driven by Sañjaya. They go to the field of battle ostensibly with a desire to offer consolation to

Duryodhana, but really with the object of inducing him to desist from fight and sue for peace with Yudhiṣṭhira. Duryodhana easily refutes the arguments they adduce for making peace and prepares to go to the battle-field to fight with Bhīmasena. At this time a great uproar is heard behind the curtain and the news of Karna's death is brought. This throws all of them in grief and Duryodhana now determines to kill Arjuna first in revenge for the slaughter of his friend. Another uproar behind the curtain introduces Bhīmasena and Arjuna on the stage. They are in search of Duryodhana with a view to pay him a friendly visit, but on learning that Duryodhana is sitting with his parents, Arjuna thinks of returning. Bhīmasena insists on paying their respects to the elders as a matter of duty. High words pass between Bhīmasena on the one hand and Dhṛtarāṣṭra and Duryodhana on the other. A fight between Bhīmasena and Duryodhana looks likely, but Arjuna somehow prevents it. At this time a voice from behind the curtain announces the command of Yudhiṣṭhira to Bhīmasena and Arjuna to withdraw their forces and stop the fight, as evening has arrived. The two Pāṇḍava brothers consequently leave the stage.

Once more from behind the curtain Aśvatthāman's challenge to Arjuna is heard; for Karna being now killed, Aśvatthāman is free to take up his weapon. Dhṛtarāṣṭra is glad at his arrival and asks Duryodhana to receive him with due courtesy. But the proud monarch is in mood to extend courtesy towards a man, who wished and waited for Karna's death. Consequently he receives the Brāhmaṇa warrior with indifference and even makes a cutting reference to his vow of fighting on Karna's death. Dissatisfied with the reception he has met, Aśvatthāman departs. Dhṛtarāṣṭra fears that Duryodhana's coldness towards a warrior of Aśvatthāman's calibre at this time forebodes the end of the Bharata family. Yet he gathers up courage and sends word to Aśvatthāman not to mind Duryodhana's words, but to do his best to destroy the enemies on the score of his friendship with Duryodhana from their very childhood. Dhṛtarāṣṭra and Gāndhārī then go to Śalya's camp and also ask Duryodhana to accompany them.

17 CRITICAL APPRECIATION OF ACT V

After the Viṣkambhaka-like fourth Act; with its long descriptive speeches, this one affords welcome relief. It is full of movement from start to finish. There are here no less than six entrances, six exits and five speeches from behind the curtain. This Act can be divided into three

distinct scenes. The first comprises of the conversation between Duryodhana, his parents and Sañjaya and is exceedingly touching. The efforts of the old doting parents to dissuade Duryodhana from continuing the hopeless struggle have a peculiar pathetic interest. We pity the old couple, but we cannot sympathise with them. For, behind their parental affection is a kind of cowardice quite unworthy of epic Kṣatriyas. The pathos of the scene is heightened by the news of Karṇa's death which comes on the party like the bolt from the blue. This scene serves to bring out one more trait of Duryodhana's character viz. his excessively proud nature. Though disaster after disaster befalls him, his pride does not bend. His ready repudiation of the base proposal of Dhṛtarāṣṭra to devise some secret means of destroying the Pāṇḍavas demands our admiration. But the death of Karṇa, his greatest and most trusted friend, on whom all his hopes of conquering the enemies are centred, is a blow too heavy for even his proverbially proud spirit. Upto this time he has entertained hopes of victory, with Karṇa to support him. But now hope seems to forsake him. Conversation with Bhīmasena and Aśvatthāman is marked with the courage and defiance which desperation breeds. Altogether even in his fall Duryodhana shows himself to be great.

.The second scene of this Act is that in which Bhīmasena and Arjuna take part. It is really difficult to understand what purpose Bhaṭṭa Nārāyaṇa had in arranging this scene. Its only important feature is the wordy duel between Bhīmasena and Duryodhana. But we already have enough of such duel in the third Act. Then again no reason is assigned as to why Bhīmasena and Arjuna were seeking Duryodhana. Bhīmasena himself tells us they had no evil intention in trying to see him. What was their object then in going to that out-of-the-way spot of the battle-field in search of Duryodhana? It is not possible to answer this question satisfactorily. The only possible answer is that not being able to see him on the field since the slaughter of Duśśāsana, they thought that Duryodhana was trying to avoid battle and wanted therefore to find him out and try to gather his intentions and inform him themselves, by way of triumph, of Karṇa's death.

Regarding this scene itself it appears to us that Bhaṭṭa Nārāyaṇa grows a little uneasy over the fact that for the last three Acts his hero Bhīmasena has not made his appearance on the stage. The audience also becomes eager to see him especially after his killing Duśśāsana. Then again Arjuna was the principal hero of the Mahābhārata

war. A play based on that epic, which does not bring him somewhere would be disappointing to the audience. So he must be made to come on the stage somehow. It is these considerations which appear to us to have weighed with the poet in arranging this scene.

The third and the last scene of this Act is the one in which Aśvatthāman figures. Now that Karna is dead, he is free to take up his weapon and enters on the stage with his usual rhodomontade of killing the Pāṇḍavas in no time. He even slightly refers to Karna's failure to act up to his word and boastfully professes to achieve everything that the king desired. Duryodhana, however, will have nothing of the man, who desired the death of his friend and curtly sends him away. But Dhṛtarāṣṭra implores him to do his best, not minding Duryodhana's offensive words.

Now what is the dramatic purpose of this scene? In the following Act there is no reference to Aśvatthāman's having done anything in accordance with Dhṛtarāṣṭra's entreaty or his own boastful words. What propriety is there then of bringing him on the stage in such martial enthusiasm, which is increased the more by his self-imposed rest? Are we to suppose that he has grown so unsportsman-like as to neglect his duty by his side because Duryodhana does not receive him with honour? It would be difficult to make this supposition in view of the excellent spirit that Aśvatthāman displayed in the third Act. Under these circumstances the only justification for this scene would seem to lie in the author's desire further to illustrate Duryodhana's friendship for Karna by representing that he rejected the proffered services of even the great Aśvatthāman, because the latter desired for his friend's death and reviled him even after he had died and in his very presence.

It will thus be seen that though we have much movement in this Act, the scenes composing it are not dramatically relevant. This corroborates the impression already recorded viz. that Bhaṭṭa Nārāyaṇa lacked constructive dramatic skill.

18 SUMMARY OF ACT VI

Bhīmasena has made a new vow that he would kill Duryodhana before the next day dawned and that he would commit suicide, if he failed to do so. On learning this Duryodhana disappears and his disappearance causes great anxiety to Yudhiṣṭhira and Draupadī, whose entrance along with a male and a female attendant marks the commence-

ment of Act VI. Yudhiṣṭhira sends his attendant to Sahadeva with instructions to search all the possible places where Duryodhana may be found. As the attendant is departing on his mission, he meets Pāṇcālaka, with whom he re-enters the stage. Pāṇcālaka now gives the Pāṇḍavas king and his queen a detailed account of how Duryodhana was traced to a lake and how Bhīmasena by violently agitating its water, forced him to come out. Pāṇcālaka proceeds to tell them that a battle between the two is proceeding and that he has been sent to Yudhiṣṭhira by the divine Lord Kṛṣṇa to say that he may now safely look upon the world as void of all enemies and may start preparations for his coronation. Yudhiṣṭhira forthwith issues a command to his Kañcukin to begin festivities in expectation of his younger brother's victory.

A demon by name Cārvāka, a friend of Duryodhana, now enters in the guise of a sage. He pretends to have come from the battle-field and to be much fatigued and thirsty. In the course of his conversation with Yudhiṣṭhira he informs him that while the fight between Bhīmasena and Duryodhana was proceeding, Balarāma arrived on the scene and, impelled by affection for his favourite pupil Duryodhana, he made him a secret sign, by taking advantage of which the Kaurava was able to kill the Pāṇḍava. Arjuna then took up the mace from his dead brother's hand and is at present fighting with Duryodhana. The demon further reports how Balarāma, expecting the death of Arjuna, who was not skilful in a mace-fight, put on his chariot, with great efforts, his younger brother Kṛṣṇa, who was ever so partial to Arjuna, and departed for Dvārakā.

This news of the death of Bhīmasena causes great sorrow to the Pāṇḍava king and queen. Yudhiṣṭhira's grief knows no bounds. Draupadī becomes almost insane and presents a sight truly pathetic. Out of grief they both determine to commit suicide by burning themselves in fire, before hearing the unpleasant news of Arjuna's death. They are encouraged in this by the disguised demon, whose only object in thus misleading Yudhiṣṭhira and his queen is to make them commit suicide before Bhīmasena comes to them victorious. An uproar is heard from behind the curtain and Draupadī, fearing that the news of Arjuna's death may reach them any time, hastens Yudhiṣṭhira with a view to put into practice their resolve. Yudhiṣṭhira sends a loving message to Sahadeva, imploring him not to follow him in death and also leaves a like message to Arjuna in case he be successful. After offering obsequial water to his father

Pāṇḍu and to his recently killed brother Bhīmasena, Yudhiṣṭhira becomes ready to die along with Draupadī. At this time the confused Kañcukin brings the news that Duryodhana, with his body smeared with blood and with his terrible mace upraised, is coming and is seeking after the Pāñcāla princess. This of course means the death of Arjuna which magnifies the grief of Yudhiṣṭhira and Draupadī who are consequently overtaken by a swoon.

From behind the curtain comes now an announcement of Bhīmasena. Therein he asks people not to be scared away by his sight, but to inform him where Draupadī is. For he has killed Duryodhana and wants to fulfil his vow of tying Draupadī's hair with hands gory with the blood of the last of the Kauravas. As his body is smeared with blood all over, he cannot be easily distinguished with the result that he is taken to be Duryodhana covered with the blood of Bhīmasena and Arjuna. It is this mistake, which, as we have already seen, leads the Kañcukin to bring the news of Duryodhana's arrival in search of Pāñcālī.

Thus when Bhīmasena arrives on the stage, he finds that Yudhiṣṭhira is ready to fight with him, under the mistaken idea that he is Duryodhana, and that he actually catches him in his arms with violence. The mistake is quickly found out and Draupadī's hair are duly tied by Bhīmasena with hands stained with Duryodhana's blood, as he had once more promised her in Act I, 21. Even the Siddhas from the sky express their delight at the tying of Draupadī's mass of hair, which has been the cause of so much havoc in the world. Kṛṣṇa and Arjuna now enter and the Lord offers his congratulations to Yudhiṣṭhira. He further tells him that he has arrived in such haste because he came to know that Yudhiṣṭhira had been deluded by the demon Cārvāka, who has, however, been subsequently captured by Sahadeva. There now remains nothing to complete the happiness of Yudhiṣṭhira and the drama closes with a blessing from the divine lips of Lord Kṛṣṇa in response to the request of Yudhiṣṭhira.

19 CRITICAL APPRECIATION OF ACT VI

The sixth Act consists of four distinct scenes. The first contains a description of the various means which Yudhiṣṭhira orders Sahadeva to adopt in order to find out the whereabouts of Duryodhana, and Pāñcālaka's account of how Duryodhana was traced to a lake and how Bhīmasena forced him to come out. The second scene commences with the entrance of the demon Cārvāka, who, by conveying to Yudhiṣṭhira and Draupadī the false news of Bhīmasena's

death and Arjuna's mace-fight with Duryodhana, throws them in grief and encourages them to commit suicide by entering fire. The third consists of Yudhiṣṭhira's parting message to Sahadeva and Arjuna; and his preparation for death by offering a final libation of water to his ancestors and also to Bhīmasena. The fourth is marked by the entrance of the victorious Bhīmasena, the removal of Yudhiṣṭhira's delusion and the tying up of Draupadī's dishevelled hair, the Veṇīsaṃhāra, which forms the main theme of the drama.

The entrance of Yudhiṣṭhira and Draupadī at the beginning of this Act is abrupt. No indication of this is given in the previous Act. This is one more instance of Bhaṭṭa Nārāyaṇa's lack of constructive skill. Then again instead of giving us a Viṣkambhaka, the poet makes the first stanza and the next long speech of Yudhiṣṭhira serve its purpose. A clever dramatist would have arranged a beautiful Viṣkambhaka in which the death of Śalya, the terrible vow of Bhīmasena and the disappearance of Duryodhana could have been skilfully conveyed to the audience and would have concluded it with a cunning reference to the anxiety of Yudhiṣṭhira and Draupadī. This would have prepared us to see them enter on the stage and no abruptness would have been felt. Surely, this new vow of Bhīmasena was of sufficient importance to justify a Viṣkambhaka being assigned to it. Yudhiṣṭhira's passing reference to it does not bring home to the reader its dreadful importance.

Another point to be noted is that we are nowhere told the full nature of Bhīmasena's vow. It is apparently based upon Arjuna's vow to kill Jayadratha. But the fact that Bhīmasena had vowed to kill himself in case he failed to kill Duryodhana that very day is nowhere explicitly revealed to us. We have only to gather it from the fourth line of the first stanza. Merely to say that the vow was aparyuṣita is not sufficient. We have further to note that this vow of Bhīmasena is an invention of the poet. There is no sanction for it in the Mahābhārata. Bhaṭṭa Nārāyaṇa's object in introducing it is to bring out the adventurous nature of Bhīmasena and to produce a startling dramatic effect. It spreads a gloom over the entire Pāṇḍava camp in the very hour of victory and it is quite natural for Yudhiṣṭhira and Draupadī to be alarmed. It must however be remarked that a cleverer artist would have made a better use of this vow.

Out of these four scenes that constitute this Act the first is the weakest. Even like the fourth Act, this scene is of the nature of a Viṣkambhaka. Its purpose is to convey

to the audience certain information and this information, as in the case of Act IV, is conveyed in the most inartistic manner. But the poet apparently had another purpose also in arranging this scene. He wanted to bring out the nobility of character of both Bhīmasena and Duryodhana. Impelled by noble chivalry, which disdains to strike at a fallen dejected enemy, Bhīmasena offered Duryodhana the choice of fighting with any one of the Pāṇḍavas. It was an exceedingly critical moment. The fortune of the Pāṇḍavas was at stake. But Duryodhana also showed himself to be truly great and noble. The two heroes thus appear at their best in this scene. It must be noted here that the reasons, which Yudhiṣṭhira explains to Draupadī as having urged Bhīmasena in making that perilous offer, can hardly have been in the mind of Bhīmasena at that time. They are the reasons of a cool calculating politician, such as Bhīmasena surely was not. Half the value of Bhīmasena's noble chivalry would be lost if it were supposed to have proceeded from such sordid considerations.

The account of the meeting between Bhīmasena and Duryodhana practically follows the Mahābhārata. Bhaṭṭa Nārāyaṇa however makes one material change. In the Mahābhārata it is not Bhīmasena, but Yudhiṣṭhira, who addresses taunting words to Duryodhana and thus forces him to come out. It is again Yudhiṣṭhira who makes the proposal referred to in stanza 10. As Bhaṭṭa Nārāyaṇa wanted Yudhiṣṭhira to be engaged somewhere else, he made this change. The poet has also introduced a change in the account of Duryodhana's discovery. According to the Mahābhārata, Kṛpa, Kṛtavarmaṇ and Aśvatthāmaṇ, while holding a conversation with Duryodhana, who was in the lake, were overheard by some hunters, who carried the news to Bhīmasena, who in turn imparted it to Yudhiṣṭhira. They then all went to that place in company with Kṛṣṇa.

Bhaṭṭa Nārāyaṇa is at pains to describe this scene in some detail, because he wants to show both these great warriors at their best in the hour of their last combat. When Bhīmasena observed that dejection had overcome Duryodhana as he cast his glance on the battle-field, where not a single friend of his was in sight, his nature at once underwent a change. His usual sarcasm forsook him and in a spirit of noble chivalry he offered him the choice of fighting with any one of Pāṇḍavas. The fate of these brothers trembled in the balance as Duryodhana cast his angry glance at Bhīmasena and Arjuna. Not to speak of Yudhiṣṭhira and the two sons of Mādri, if Duryodhana had

elected to fight a mace-fight with Arjuna, well, the Pāṇḍavas would have been nowhere. If Bhīmasena showed himself to be noble and chivalrous, Duryodhana was still more so. A great warrior disdains to fight with an unequal. The noble lion would refuse to harm a jackal. So Duryodhana chose Bhīmasena for his adversary. The Pāṇḍavas had staked all their fortune on Duryodhana's honour as a warrior and Duryodhana amply justified their confidence. This last touch in the character-sketch of the fallen monarch makes even his fall noble and dignified.

The three other scenes are full of action and their main interest lies in the delineation of the character of Yudhiṣṭhira. In fact Yudhiṣṭhira forms the central figure of the sixth Act, as Duryodhana is of the fourth. But the difference is that in the fourth, Duryodhana is not a new personality to us. But here we make acquaintance with Yudhiṣṭhira for the first time. He has been referred to a few times before and that is all we know of him. There are some very fine traits in Yudhiṣṭhira's character, which a casual reader is very likely to miss, under the influence of the incredible credulity which Yudhiṣṭhira displays in his conversation with Cārvāka. First, then, at the very commencement of the Act, this pious monarch is shown to us as bent down under a heavy load of anxiety caused by the dreadful vow of Bhīmasena. Reading between the lines we can also detect the stings of his conscience, which tells him that he himself is at the bottom of the whole trouble. The most important trait of his character is of course his unequalled affection for his brothers. His vow of committing suicide in the absence of even one of his brothers, though by the way not quite worthy of a Kṣatriya, eloquently proclaims his fraternal affection. Though intensely loving all his younger brothers, Yudhiṣṭhira seems to love Bhīmasena most. His condition on learning the false news of Bhīmasena's death becomes truly pathetic. He is so overpowered by the calamity that he consciously neglects his Kṣatriya's duty of fighting to the last with the killer of his brother and prepares to throw himself in the fire along with Draupadī. But it is to his credit that at the critical moment he gathers up courage and rises to the full height of a Kṣatriya and fearlessly advances to fight with him whom he considers to be the killer of Bhīmasena and Arjuna. This clearly shows that he was no coward and that his earlier unwillingness to meet Duryodhana had proceeded purely from a feeling of hopelessness, created by the false news of Bhīmasena's death, which had been conveyed to him.

But the credulity, with which Yudhiṣṭhira so implicitly believes the words of Cārvāka and which at first impresses us as being such a prominent trait of his character, seems almost ridiculous and lowers in no small measure his character in our eyes. Perhaps he was led away by the outward appearance of Cārvāka. A pious man himself, he could not but rely on the words of one who appeared to be an ascetic. Besides affection deprived him of the power of discrimination, so much so that he actually forgot the hopeful message of Kṛṣṇa and the fact that the Lord would not encourage him falsely. Thus this credulity, though manifestly a weakness of character, proceeds from the noble sentiment of fraternal affection, carried to excess and when we realise this, our condemnation of Yudhiṣṭhira in this respect loses much of its sting. The truth would appear to be that Bhaṭṭa Nārāyaṇa was helpless in the matter. A consummate delineator of pathos, he had set his heart in this Act to depict the pathetic condition of Yudhiṣṭhira and Draupadī as it would be on the death of Bhīmasena. For this purpose he somehow wanted them to believe that Bhīmasena was dead, and, as such belief was ordinarily impossible, it was inevitable that they should appear credulous when they did actually entertain such belief. It would thus be seen that the poet had to depict Yudhiṣṭhira to be weak in this respect in order to be able to depict the kind of pathos that formed his main topic in this Act!

And the poet's success in the delineation of this pathos is great. There are few figures in Sanskrit dramatic literature so pathetic as Yudhiṣṭhira in this Act. Though we do not like the un-Kṣatriya-like way of his lamentation, we fully appreciate the brotherly affection that unsettles his mind and dries up what Duryodhana has termed the Kṣtradharmakārkaṣyam in him. While Duryodhana also loves his brothers with equal intensity, his lamentations are always mixed up with a stern determination to have his revenge on the murderer of his brothers. But Yudhiṣṭhira seeks no revenge. He perhaps thinks that revenge will not give him back his brother. The difference between the two monarchs, though they love their younger brothers with equal ardour, is that while Duryodhana is a true Kṣatriya with a predominance of rajas in him, Yudhiṣṭhira is almost a Brāhmaṇa in whom sattva predominates. In the armour of a Kṣatriya he finds himself ill at ease. Overpowered by sorrow, he loses his peculiar Kṣatriya lustre and resorts to the softness of a Brāhmaṇa. What Duryodhana said happened in the case of Droṇa, happened exactly in the case of Yudhiṣṭhira.

Equally pathetic is the picture of Draupadī. At the terrible news of the death of Bhīmasena, whom she loves so tenderly and on whom she has pinned all her faith of having her wrongs avenged, she loses the balance of her mind and turns almost insane. The shock is too great for her soft affectionate heart. She cannot withstand it. Though she says only a few things, her words are harrowing. She reminds one of Shakespeare's Ophelia. Both find themselves unable to bear terrible shocks and lose their heads. Then again Bhaṭṭa Nārāyaṇa well brings out the nervous confusion in which Buddhimatikā and Jayandhara are thrown, when they see their master and mistress on the point of committing suicide. The maid actually throws herself before Yudhiṣṭhira and Draupadī in order to prevent them from entering fire and the old chamberlain is moved to tears in spite of his grey hair.

It will perhaps be realised by many that the situation, as it is developed by the poet in this Act, is admirably suited for a tragedy. The poet could very easily have made Yudhiṣṭhira and Draupadī consign themselves to fire before Bhīmasena arrived on the scene. Then Bhīmasena and others would also kill themselves. In fact this would appear to be the natural development of his situation. But then, Bhaṭṭa Nārāyaṇa could not do so. First, because such a change in the account of the Mahābhārata would have proved too sweeping for any Hindu audience to digest. Secondly, rules of Sanskrit dramaturgy forbade the tragic ending of a drama.

IN THE SOURCE OF THE VENISAMHARA AND THE CHANGES INTRODUCED THEREIN BY THE POET

The Mahābhārata has proved a fruitful source of inspiration to Sanskrit poets,¹ the writers of narrative poems or Kāvyaas as well as the writers of dramas.² The best known drama in Sanskrit, the Abhijñānaśākuntala of Kālidāsa, is based on an episode occurring in the Mahābhārata. Bhaṭṭa Nārāyaṇa's Venīsaṁhāra on the other hand is not based on any episode, but deals with the main story of the great epic. In a drama of six Acts the poet has, as it were, abridged the story of the Mahābhārata right up from the Udyogaparvan to the Śāntiparvan. Kṛṣṇa's mission of peace to the Kauravas, which marks the commencement of the drama, is described in the Udyogaparvan, while the coronation of Yudhiṣṭhira, which is referred to at its close, takes place in the Śāntiparvan.

The story of the Mahābhārata is one of the most well-known stories among the Hindus. The selection of such a story for the plot of a drama entails its own disadvantages for the dramatist. He cannot introduce sweeping changes in the original which is so well-known. He cannot depict the various characters in any other light than the one with which people are most familiar. Otherwise his drama

- (1) As a source of inspiration to poets the following description of the Mahābhārata occurs in the Ādiparvan of that epic itself:—

सर्वेषां कविमुख्यानामुपजीव्यो भविष्यति ।
पर्जन्य इव भूतानामक्षयो भारतदुमः ॥ १. ९३
अनाश्रित्येदमाख्यानं कथा भुवि न विद्यते
आहारमनपाश्वित्य शरीरस्येव धारणम् ॥ २. ३८८
इदं कविवरैः सर्वैराख्यानमुपजीव्यते ।
उदरप्रेप्सुभिर्मृश्यैरभिजात इवेश्वरः ॥ २०. ३८९

- (2) Out of the five Mahākāvyaas the following four are based on the Mahābhārata: Kumārasambhava, Kirātārjunīya, Śiśu-pālavadha and Naiṣadhiyacarita. —As regards dramas six of the thirteen dramas of Bhāsa derive their material from the Mahābhārata. The Abhijñānaśākuntala of Kālidāsa and the Bālabhārata of Rājaśekhara are based on the Mahābhārata.

would cease to be realistic and he would be condemned in society and would hardly attain anything like popularity. Under these circumstances, the task of a poet who makes such selection becomes very difficult. He has to proceed with absolute caution. But in spite of these difficulties he introduces changes, which not only are not unpalatable to the people but actually succeed in changing their ideas about the original story, he indeed must be regarded as a very skilful dramatist. Something of this kind has occurred in the case of Bhaṭṭa Nārāyaṇa, as will be clear from the following paragraphs, where we put down, Act by Act, the important changes that Bhaṭṭa Nārāyaṇa, has introduced in his original.

Bhaṭṭa Nārāyaṇa's most important change, a change on which the action of the whole drama is in fact based, is indicated by the very title of the drama. Draupadī was dragged in the gambling hall by Duśśāsana, who had caught hold of her by her hair, which consequently became dishevelled. Duryodhana further insulted her by baring his thigh in her presence. Bhīmasena vowed that he would kill Duśśāsana and drink the blood from his chest. He further vowed that he would kill Duryodhana and, with his hands gory with the Kaurava monarch's blood, would tie up the dishevelled hair of Draupadī. Draupadī was therefore to allow her hair to remain in that loose disordered condition till Bhīmasena fulfilled his vow. Now the title *Veṇiśamhāra* refers to this tying up of Draupadī's dishevelled hair by Bhīmasena after killing Duryodhana and this particular part of Bhīmasena's vow is Bhaṭṭa Nārāyaṇa's own invention, as we have already seen before. Thus this tying up of the hair, which is the most important event in the drama and which gives the play its name, is the poet's innovation.

The importance of this innovation can hardly be exaggerated. With his drama Bhaṭṭa Nārāyaṇa has succeeded in moulding the thoughts of the people so much that the ordinary reader has no idea that there is anything new in this vow of Bhīmasena. Bhaṭṭa Nārāyaṇa's glory lies just in this that what really represents the change which his genius has introduced is generally accepted as the version of the original itself.

The first Act, as a whole follows the account of the *Mahābhārata* in its representation of the failure of Kṛṣṇa's mission of peace and the consequent commencement of hostilities. The entire setting of the drama is of course Bhaṭṭa Nārāyaṇa's and it must be remembered that when we speak of the changes introduced we only refer to the changes in

the main story. Yet even in this first Act there are two minor changes introduced for dramatic purpose. It is here represented that Kṛṣṇa was sent to make peace on the condition of a grant of five villages. In the Mahābhārata this specific offer had previously been made through Sānjaya and had been rejected by Duryodhana. After this Kṛṣṇa was sent to make a second and final attempt at amicable settlement. He had no instructions regarding any specific terms on which to conclude peace. Bhaṭṭa Nārāyaṇa makes this change for a double reason. He did not want to refer to Sañjaya's mediation, because that was not much important. But he wanted to bring out the peaceful intentions of Yudhiṣṭhira as revealed in the offer of peace for five villages. He therefore combined that offer with Kṛṣṇa's mission. He further wanted to bring out the vyutpatti or significance in this demand for five villages, the significance which according to him constituted his improvement on the same demand of the Mahābhārata. Reference to the demand for five villages was thus necessary. The second change introduced refers to what happened at the court of Duryodhana when Kṛṣṇa went there. Bhaṭṭa Nārāyaṇa represents that Duryodhana tried to secure the person of the Lord by binding him and that the Lord frustrated his attempts by a display of his universe-form. In the Mahābhārata no such attempt is actually made. Only a plan is hatched to capture the Lord, but it is found out and Duryodhana is severely reprimanded for it by his father. Similarly, in the Mahābhārata the viśvarūpa was shown not for the purpose of driving away the Kauravas, but merely for exhibiting his power after the reproof had been administered to Duryodhana by Dhṛtarāṣṭra. This change that Bhaṭṭa Nārāyaṇa introduces is dramatically very effective. In this case Bhaṭṭa Nārāyaṇa has so succeeded in moulding our ideas about the incident, that the ordinary man is hardly aware of the fact that the Mahābhārata does not refer to an actual attempt being made to seize the person of the Lord.⁸

The second Act is purely a creation of Bhaṭṭa Nārāyaṇa. Strange as it may appear to many, the Mahābhārata does not mention Bhānumatī at all. No reference to Duryodhana's wife is there made. Bhānumatī is thus the

- (8) This incident of Duryodhana's attempt to secure the person of the Lord by force is made popular by a picture of the same drawn by Raja Ravi Varma. It will be noticed from the above that the basis of the picture is not the Mahābhārata, but the Venīsaṁbhāra.

poet's own creation. Consequently the meeting between Draupadī and Bhānumatī, referred to in the first Act, is also an invention of Bhaṭṭa Nārāyaṇa.

Stanza 25⁴ of the second Act refers to the indignities that were offered to Draupadī in the gambling hall. At the command of Duryodhana Duśśāsana dragged her into the hall by her hair and garment and addressed to her the insulting words 'A cow, a cow'! This is what we gather from this stanza. But the Mahābhārata does not confirm this account. As a matter of fact there is some discrepancy in the epic itself regarding this incident. Thus, according to the Sabhāparvan, when after the anudyūta the Pāṇḍavas started for the forest, dressed in barks, Duśśāsana ridiculed them in unstinted language and addressed the words 'Gauḥ gauḥ' to Bhīmasena and not to Draupadī.⁵ Later on in the Karna-parvan, when Bhīmasena kills Duśśāsana and drinks his blood, he twice refers to the words 'Gauḥ, gauḥ',⁶ as having been uttered by Duśśāsana. The second reference suggests that other people also had joined him in uttering these words.⁶ But both these reference are general and they do not specify whom exactly these words were addressed and on what occasion. On the other hand from the words which Bhīmasena addresses to Duryodhana in the Salyaparvan, after the latter had been laid low on the battle-

(4) This stanza is as follows:—

हस्ताकृष्टविलोककेशवसना दुःशासननाशया
पाञ्चाली मम राजचक्रपुरतो गौर्गौरिति व्याहृता ।
तस्मिन्नेव स किं नु गाण्डिवधरो नासीत् पृथानन्दनो
यूनः क्षत्रियवंशजस्य कृतिनः क्रोधास्पदं किं न तत् ॥

(5) Read:—

एवं ब्रूवाणमजिनौर्विवासितं
दुःशासनस्तं (भीमसेनं) परिचृष्यति स्म ।
मध्ये कुरूणां धर्मनिबद्धमार्गं
गौर्गौरिति स्माह्वयन् मुक्तलज्जः ॥ १९ अध्याय १९

• (6) Read:—

उवाच तद् गौरिति यद् ब्रूवाणो
दृष्टो वदेः कर्णसुयोधनाभ्याम् ।... २०
भीमोऽपि हत्वा तत्रैव दुःशासनममर्षणम् ।
पूरयित्वाज्जलिं भूयो रुधिरस्योग्रनिः स्वनः ॥ ४१

[Continued on the next page]

field, we gather that it was Duryodhana himself who uttered these words with reference to Draupadī, when she was dragged in the assembly dressed in her only garment, and that even other people had taken up this cry.⁷ Thus the original account of the incident not being uniform, Bhaṭṭa Nārāyaṇa did well in representing it in the way he has done in stanza 25. For Bhaṭṭa Nārāyaṇa's representation is dramatically more effective.

The Praveśaka to the third Act is also the work of Bhaṭṭa Nārāyaṇa. Its dramatic importance lies in this that it absolves Bhīmasena from the sin of drinking human blood.⁸ The main body of the third Act is concerned with the character sketches of Aśvatthāman and Karna and their quarrel. Bhaṭṭa Nārāyaṇa's change as regards the delineation of their character lies in exalting the character of Aśvatthāman and lowering that of Karna. As regards the actual quarrel the poet has evidently drawn upon Droṇa-parvan Adhyāyas 158 and 159. From these we learn that when Karna boasted of his strength and of his determination to kill the Pāṇḍavas, Kṛpa ridiculed him by pointing out the various occasions such as the battle at the capital of

[Continued from the preceding* page]

शृण्वतां लोकवीराणामिदं वचनमब्रवीत् ।

एष ते रुधिरं कण्ठात् पिबामि पुरुषार्धम् ॥ ४२

ब्रूह्मादानीं तु संहृष्टः पुनर्गौरिति गौरिति ।

ते तदास्मान् प्रनृत्यन्ति पुनर्गौरिति गौरिति ॥ ४३

तान् वयं प्रतिनृत्यामः पुनर्गौरिति गौरिति ॥.....४४

—अध्याय ८३

(7) Read:—

ततो दुर्योधनं हत्वा भीमसेनः प्रतापवान् ।

पातितं कौरवेन्द्रं तमुपगम्येदमब्रवीत् ॥ ३

गौरिगौरिति पुरा मन्दं द्रोपदीमेकवाससम् ।

यत् सभायां हसन्नस्मांस्तदा वदसि दुर्मते ॥ ४

तस्यावहासस्य फलमद्य त्वं समवाप्नुहि ।

एवमुक्त्वा स वामेन पदा मौलिमुपासृशत् ॥ ५

येऽस्मान् पुरोपादृत्यन्त मूढा गौरिति गौरिति ॥

तान् वयं प्रतिनृत्यामः पुनर्गौरिति गौरिति ॥ ७

—अध्याय ९५

(8) Vide above our Critical Appreciation of this Interlude pp.54-55.

Virāṭa, on which Karna had an opportunity of meeting the Pāṇḍavas, but was able to do nothing. Karna in wrath declared he would cut the tongue of Kṛpa if he dared say those things again. At this Aśvatthāman rushed at Karna with a drawn sword and a scuffle between the two seemed imminent. Duryodhana and Kṛpa pacified them.⁹ This incident occurred before the death of Droṇa. Bhaṭṭa Nārāyaṇa introduces several changes in this to suit his purpose. First, the quarrel is depicted as taking place after Droṇa's slaughter. Kṛpa has nothing to do with it. It proceeds from Karna's malicious remark. But in the Mahābhārata it is Aśvatthāman who takes the offensive. These changes are of course intended to exalt the Brāhmaṇa warrior and to lower Karna.

The fourth Act is mainly narrative and generally follows the original in its account of the slaughter of Duśśāsana and the death of Vṛṣasena. The description of the fight is couched in terms which remind one of such descriptions in the great epic.

(9) In this connection read the following:—

कर्ण उवाच । परित्रातुमिह प्राप्तो यदि पार्थ पुरंदरः ।
तमप्याशु पराजित्य ततो हन्तास्मि पाण्डवान् ॥ १३
एवं ब्रूवाणं कर्णं तु कृपः शारद्वतोऽब्रवीत् ।
स्मयन्निव महाबाहुः सूतपुत्रमिदं वचः ॥ १२
बहुशः कथ्यसे कर्ण कौरवस्य समीपतः ।
न तु ते विक्रमः कश्चिद् दृश्यते फलमेव वा ॥ १४
समागमः पाण्डुसुतैर्दृष्टस्ते बहुशो युधि ।
सर्वत्र निर्जितश्चासि पाण्डवैः सूतनन्दन ॥ १५
एवमुक्तस्तु राधेयः प्रहसन् भरतर्षभ ॥ ४८
अब्रवीच्च तदा कर्णो गुरु शारद्वतं कृपम् ।...
त्वं तु विप्रश्च वृद्धश्च अशक्तश्चापि संयुगे ।
कृतस्नेहश्च पार्थेषु मोहान्मामवमन्यसे ॥ ५६
यद्येवं वक्ष्यसे भूयो ममाप्रियमिह द्विज ।
ततस्ते खलुमुद्यम्य जिह्वां छेत्स्यामि दुर्मते ॥ ५७

—अध्याय १५८

[Continued on the next page]

The fifth Act is all the work of the poet. Though the characters that take part therein are familiar, the situation is the creation of Bhaṭṭa Nārāyaṇa.

The sixth Act deviates from the account of the Mahābhārata in some important respects. First, the new vow of Bhīmasena that he would kill Duryodhana on that very day, or would commit suicide in case he failed to do so, is Bhaṭṭa Nārāyaṇa's invention. He invents it in order to bring out more prominently Bhīmasena's adventurous nature. In this drama Duryodhana is represented as having run away and concealed himself in a lake in order to falsify Bhīmasena's vow and thus indirectly bring about the ruin of the Pāṇḍavas. In the Mahābhārata he repairs to a lake in order to escape from the clutches of the Pāṇḍavas, when he finds that all his people are killed and not a single soldier left alive to fight for him. In both, the element of fear is at the bottom of this disappearance. Though in the drama

[Continued from the preceding page]

तथा परुषितं दृष्ट्वा सूतपुत्रेण मातुलम् ।
 खङ्गसुद्यम्य वेगेन द्रौणिर्भ्यपतद् हुतम् ॥ १
 अश्वत्थामोवाच । यदर्जुनगुणास्तथ्यान् कीर्तयान् नराधम ।
 शूरं द्वेषात् सुदुर्बुद्धे त्वं भर्त्सय मातुलम् ॥ ३
 क्व ते वीर्यं क्व चास्त्राणि यं त्वां निर्जित्य संयुगे ।
 गाण्डीवधन्वा हतवान् प्रेक्षतस्ते जयद्रथम् ॥ ५
 कर्ण पश्य सुदुर्बुद्धे तिष्ठेदानीं नराधम ।
 एष तेऽद्य शिरः कायादुद्धरामि सुदुर्मते ॥ ९
 तमुद्यतं तु वेगेन राजा दुर्योधनः स्वयम् ।
 न्यवारयन्महातेजाः कृपश्च द्विपदां वरः ॥ १०
 कर्ण उवाच । शूरोऽयं समरश्लाघी दुर्मतिश्च द्विजाधमः ।
 आस्वादयतु मदीर्यं सुभेगं कुरुसत्तम ॥ ११
 अश्वत्थामोवाच । तवैतत्क्षम्यतेऽस्माभिः सूतात्मज सुदुर्मते ।
 दर्पमुत्सिक्तमेतत्ते फाल्गुनो नाशयिष्यति ॥ १२
 दुर्योधन उवाच । अश्वत्थामन् प्रसीदस्व क्षन्तुमर्हसि मानद ॥
 कोपः खलु न कर्तव्यः सूतपुत्रं कथंचन ॥ १३
 त्वयि कर्णे कृपे द्रोणे मद्राजेऽथ सौबले ।
 महत् कार्यं समासक्तं प्रसीद द्विजसत्तम ॥ १४

Duryodhana denies that he ran away through fear, we cannot believe him. This fear is incompatible with his proud nature and is a serious blot on his character. But the poet was tied down by his original. He has, however, tried to justify in some measure the conduct of Duryodhana by inventing the new vow of Bhīmasena. Duryodhana knew he had now no hope of victory against the Pāṇḍavas. But their ruin might be accomplished if Bhīmasena could in some way be made to fail in his vow. He would then commit suicide. Yudhiṣṭhira would also follow. Others might most probably do the same. Here was thus an opportunity, offered to Duryodhana by Bhīmasena's rash vow, of doing what he had no hope of accomplishing in open fight. Why should he not take advantage of this? This idea also was in the mind of Bhaṭṭa Nārāyaṇa's Duryodhana when he entered the lake and it was quite natural.

That fear was not the sole cause of Duryodhana's resorting to the lake was shown by the very fact that he came up. If he had chosen to remain inside, Bhīmasena could not have brought him out. But his Kṣatriya pride was roused by the cutting words of Bhīmasena and, forgetting the abovementioned reason of his disappearance, which after all represented the reason of a cold calculator, he rose up in the heat of the moment. It will thus be seen that though the poet has followed his original in representing this incident of Duryodhana's disappearance, he gives it a different turn by inventing the vow of Bhīmasena, with a view to lessen the ignominy of Duryodhana's conduct. This then constitutes the second purpose which the invention of the new vow of Bhīmasena serves.

The way in which, according to the drama, Duryodhana was traced to the lake and ultimately forced to come out also differs from the Mahābhārata. According to that account Kṛpa, Kṛtavarman and Āsvatthāman were overheard by some hunters, while they were conversing with Duryodhana who was in the lake. The hunters carried the news to Bhīmasena, who reported it to Yudhiṣṭhira and then all of them including Kṛṣṇa went to the lake. Further, in the Mahābhārata it was Yudhiṣṭhira and not Bhīmasena as in the drama, that addressed all those bitter words to Duryodhana that ultimately forced him to come out. Bhaṭṭa Nārāyaṇa entrusted this business to Bhīmasena for a double purpose. First, he wanted Yudhiṣṭhira to be elsewhere engaged. Secondly, it was more appropriate that Bhīmasena, who was to give him battle, should talk in this vein to Duryodhana and force him to rise up.

Then again in the Mahābhārata it is Yudhiṣṭhira who gives Duryodhana the option of fighting with any one of the Pāṇḍavas. Bhaṭṭa Nārāyaṇa assigns this work to Bhīmasena for a similar double purpose.¹⁰

Lastly, the scene with Cārvāka is Bhaṭṭa Nārāyaṇa's own invention. Cārvāka no doubt figured in the Mahābhārata, but there he played a different part. Yudhiṣṭhira made a triumphal entry into Hastināpura after the war was ended and with great pomp entered the assembly-hall of the palace. Brāhmaṇas gathered there to congratulate him and were being duly honoured by the victorious emperor. The demon Cārvāka had gone there, disguised as a Brāhmaṇa. Declaring himself to be the spokesman of the assembled Brāhmaṇas, he denounced Yudhiṣṭhira as being the exterminator of his race. The Brāhmaṇas were surprised. They disowned him and, proclaiming him to be the demon-friend of Duryodhana, burnt him on the spot to ashes, with their huṁkāras. Such is the account of Cārvāka in the Mahābhārata.¹¹ Bhaṭṭa Nārāyaṇa's object in the sixth Act was to depict the pathetic condition of Yudhiṣṭhira as it would be on the death of Bhīmasena. For that purpose he made use of the demon Cārvāka, the friend of Duryodhana, who, disguised as an ascetic conveyed to Yudhiṣṭhira the false news of Bhīmasena's death. In view of the ultimate purpose the poet had in view, it must be remarked that the use to which he put the character of Cārvāka supplied by the Mahābhārata was a highly ingenious one.

From the above survey it will be clear that though Bhaṭṭa Nārāyaṇa bases his drama on the Mahābhārata there are many things in the play which are his own and which proclaim his dramatic genius.

IV WHO IS THE HERO OF THE VENISAMHARA?

There are three men in this drama, who can be said to be putting forward rival claims for being considered the hero viz. Duryodhana, Yudhiṣṭhira and Bhīmasena. In a

(10) Read:—‘ततश्च वृकोदरेणाभिहितम्—अयि भोः कौरवराज, कृतं बन्धु-
नाशदर्शनमन्युना । मैवं विषादं कृथाः पर्याप्ताः पाण्डवाः समरायाहम-
सहाय इति ।

पद्मानां मन्यसेऽस्माकं यं सुयोधं सुयोधन ।

दंशितस्यात्सशस्त्रस्य तेन तेऽस्तु रणोत्सवः ॥ १०

play based on the story of the Mahābhārata, this was to a certain extent inevitable. For, all these three are first-class characters. The question was further rendered doubtful by Bhaṭṭa Nārāyaṇa's unskilful handling of the plot, inasmuch as he did not give to one of these three such preponderating importance as to raise him automatically to the position of the hero. Thus it is that this rather unusual question as to who the hero of the piece is comes at all to be discussed. We shall therefore proceed to consider the relative value of the claims of each of these three.

If the hero of a drama means the man, who captures our attention most, whose personality is most interesting and on the delineation of whose character the poet has most expended his skill, then surely Duryodhana must be regarded the hero of the Veniśambhāra. From the time when we first make his acquaintance in the second Act up to almost the very end of the play he is never absent from our vision. In the second, fourth and fifth Acts he is of course the central figure. Though the interest of the third Act lies elsewhere, Duryodhana is present there for quite a considerable time and forms a very interesting figure from the point of view of his character. In the sixth Act he does not enter on the stage, certainly, but his actions are of dreadful importance to us and some of the finest traits of his character are brought out in this Act. Then again from the point of view of the delineation of character, Duryodhana is of absorbing interest. No other character has received so much attention from the poet and been depicted in such varied aspects. Duryodhana thus possesses all the elements about him that should make him the hero of the play. But he has nothing to do with the main purpose of the drama viz. the tying up of Draupadī's dishevelled hair. He therefore cannot be regarded the hero of the Veniśambhāra. It must at the same time be remarked that in delineating his character and in assigning to him the position of such commanding importance, the author shows himself to be lacking in sense of proportion, in so far as he has made him more interesting and captivating than the proper hero of the drama.

Yudhisthira is the next claimant. He is as a matter of fact regarded as the hero of the drama by commentators and rhetoricians. His claims are based on a double ground. First, he is the head of the party that ultimately succeeds and has thus the advantage of his natural position. Secondly, towards the close of the sixth Act, Bhaṭṭa Nārāyaṇa has depicted him in such a way as to create reasonable grounds in our minds to suppose that he is meant to be the hero of

the play. One of the formal functions of the hero of a drama is to pronounce the final blessing in the form of the *bharatavākya*. Duṣyanta, Purūrava, Agnimitra, Rāma, Mādhava and others, all the undisputed heroes in their respective plays, do it. In the *Veṇīsaṁhāra* Yudhiṣṭhira utters the final benedictory stanza. So there is nothing unreasonable in regarding him the hero of this play. But as against these claims of Yudhiṣṭhira it has to be noted that he is the least interesting of these three figures. In fact during the course of the first five Acts nowhere does he attract our attention in any way. We even do not expect to see him play such important part in the sixth Act, as far as our expectations based on the earlier acts are concerned. Surely such a man could not have been meant to be the hero of the drama. Secondly, even like Duryodhana, he is not directly connected with the tying of Draupadī's hair, the principal theme of the drama. As regards his uttering the *bharatavākya* it may be pointed out that he does so because of the precedence that belongs to him as the eldest of the Pāṇḍavas. His position as the head of the family secures him that advantage. But it cannot surely exalt him to the position of the hero of the play.

Lastly comes Bhīmasena. When the claims of Duryodhana and Yudhiṣṭhira are set aside, Bhīmasena easily attains the position of the hero. It is he who has vowed and who carries out the tying of Draupadī's disordered hair, a circumstance which gives the drama its title. The *Veṇīsaṁhāra* is thus directly connected with him. He is therefore the natural hero. Apart from this, the poet has tried, though not as much as we wish, to sustain our interest in his character and to keep him before our vision from the beginning to the end. This will be clear if we take a short survey of the six Acts in so far as they relate to him.

The interest of the first Act of course mainly centres round Bhīmasena. The second Act which is devoted to Duryodhana and Bhānumatī and their love-affair is not altogether free from references to him. The incident of Bhānumatī's dream clearly keeps us in mind of Bhīmasena and his vow of killing the hundred Kauravas. Further, the scene in which the Kañcukin hurriedly enters to announce the breaking of Duryodhana's flag-staff by the dreadful wind is so managed as powerfully to bring to our notice, once more, Bhīmasena and his vow of breaking Duryodhana's thighs. Stanza 28 of this Act also reminds us of Bhīmasena. The third Act no doubt diverts our mind not only from Bhīmasena but also from the *Veṇīsaṁhāra* itself,

but even here towards the close Bhīmasena is mentioned as being on the point of accomplishing his vow of killing Duśśāsana and drinking his blood. The fourth Act records the actual accomplishment of this vow of Bhīmasena, which marks a step forward towards the devoutly-to-be-wished consummation of the tying of Draupadī's hair. In Sundaraka's description of the fight Bhīmasena also figures to a certain extent. Though the fifth Act is connected with Duryodhana and his affairs, Bhīmasena is specially brought on the stage probably with a view to satisfy the longing of the audience that has not *seen* him for a long time. The sixth Act marks the final triumph of Bhīmasena and there is no question of our interest in him flagging in any way there.

It will thus be seen that Bhīmasena and his vow have been consistently kept before our eyes, more or less, from the beginning to the close of the drama. Bhīmasena is thus the proper hero. Though this conclusion may be accepted, it must be pointed out all the same that the character of Bhīmasena has not been made so interesting as that of Duryodhana, nor have so many traits of his character been brought out as in the case of Duryodhana. Thus in comparison with Duryodhana he suffers in this respect. This, as observed before, must be put down to the author's lacking in sense of proportion.

V WHICH IS THE PREVAILING SENTIMENT IN THE VENISAMHĀRA?

According to canons of Sanskrit dramaturgy a drama may contain more than one sentiment, but ^{usually} only one of them should be the principal or aṅgin. The letter of the rule says that this principal sentiment should be either śṛṅgāra (love) or vīra (heroic).¹ Commentators, adhering to the strict letter of this rule, try to prove that the prevailing sentiment in the Venisamhāra is vīra or the heroic. This, we think, is not right. For we have to look in such cases to the spirit rather than to the letter, of the rule concerned. And the spirit of the rule shows that one sentiment should be the principal and the others should be subordinate to it. Ānandavardhana takes the same view.² Otherwise in a drama like the Uttararāmacarita, where karuṇa sentiment predominates, we shall have to prove somehow that either śṛṅgāra or vīra is the prevailing sentiment. Similarly in the Venisamhāra it will be found that karuṇa is the prevailing sentiment. And this can be easily seen from the following considerations.

In this drama there are four prominent sentiments developed viz. karuṇa or pathos, vīra or heroic sentiment, which in some places has an admixture of raudra or frightful, śṛṅgāra or love and bībhatsa or disgust. Of these the last is confined to the Praveśaka of the third Act and śṛṅgāra to the second and hence they can hardly lay claim to be regarded as the principal sentiment of the drama. Between karuṇa and vīra, karuṇa, in the delineation of which Bhaṭṭa Nārāyaṇa is a past master, definitely appears to be the principal. If we minutely survey the whole of the

(1) Read Sāhityadarpaṇa vi :—

नाटकं ख्यातवृत्तं स्यात् पञ्चसन्धिसमन्वितम् ।...७

सुखदुःखममूढति नानारसनिरन्तरम् ।...८

एक एव भवेदङ्गी शृङ्गारो वीर एव वा ।

अङ्गमन्ये रसाः सर्वे कार्यो निर्वहणेऽद्भुतः ॥ १०

(2) Note Dvanyāloka iii. 21*

प्रसिद्धेऽपि प्रबन्धानां नानारसनिबन्धनं ।

एको रसोऽङ्गीकर्तव्यस्तेषामुत्कर्षमिच्छता ॥

drama, we find that it is *karuṇa* which inheres in every Act and to which all other sentiments are made subordinate.

The first Act with its all-dominating figure of Bhīmasena, who everywhere represents *vīra*, is certainly predominantly heroic. Yet even here the presence of Draupadī, who, to speak in Bhavabhūti's words, is really *karuṇasya mūrtiḥ*, bring in the poet's favourite pathos. Indeed, the heroism of Bhīmasena would seem to heighten the pathos of Draupadī's condition; for though he had the ability to avenge her wrongs, he could not do so owing to his ultimate dependence on Yudhiṣṭhira's will. The pathos of the first Act reaches its height in the leave-taking scene between Draupadī and Bhīmasena. The second Act principally treats of śrngāra, of course. But the picture of Bhānumatī with her affectionate heart torn with fear, created by the ominous dream, is pathetic enough. Even to the actual love scene between Duryodhana and Bhānumatī a kind of pathetic interest attaches, for we know that Duryodhana is a doomed man and his indulgence proceeds from rank recklessness. The third Act exhibits *Karuṇa* and *vīra* in equal degree. Aśvatthāman, bemoaning the death of his father represents *karuṇa* and the quarrel between Aśvatthāman and Karna develops *vīra*. The following three Acts exhibit *karuṇa* pure and simple and in some of their situations Bhaṭṭa Nārāyaṇa is seen at his best in the delineation of pathos.

It will thus be seen that while *karuṇa* or pathos is present in the first two Acts as a subordinate sentiment more or less, it divides the third Act equally with *vīra* and is the prevailing sentiment of the remaining three Acts. It must, therefore, be pronounced to be the *aṅgin* or the principal sentiment of the drama.

VI TIME AND PLACE OF THE DRAMATIC ACTION

The classical drama of Europe knows of what are known as *Des Trois Unités* or the Three Unities. They are the Unity of Time, the Unity of Place and the Unity of Action. The Greeks first developed them and European dramatists generally followed Greece. The Unity of Time meant that the action of the drama should not run over a period longer than a day, or the time actually required for its representation on the stage. The Unity of Place similarly required that the events described in the drama should be represented as having occurred at one particular place only or its surroundings, or that the action should not be shifted from one place to another as it advances from scene to scene or Act to Act. The Unity of Action again laid down that there should be a logical connection between the various incidents of the drama and that they should all lead up to one central action which must never be lost sight of.

The Unities of Time and Place are based on the idea of naturalness. It was thus thought unnatural that an action running over a period of months or years together should be condensed within the short period of a few hours that were required for its representation on the stage. Similarly the ancients perhaps thought it improbable that the same stage which once represented one place should be made to stand for very many different localities, if the action were to change its abode now and then. The Unity of Action, however, was essential for the success of the drama as such. For it is easy to see if the various incidents were disconnected and did not lead up to a definite dénouement, they would scarcely constitute a drama. Thus while the Unities of Time and Place were ultimately based on the more or less crude ideas of naturalness and probability as entertained by the ancients, who could not stand the necessary strain on their imagination, the Unity of Action had its foundation in strict scientific conception.

The Greek dramatists strictly observed these Unities not only in their comedies, but even in their tragedies, where it was more difficult to do so. The French Dramatists in general and the classical school of English dramatists led by Ben Jonson in the golden era of English literature, were close followers of the Greeks. Sidney in his *Apology for Poetry* severely criticised those dramatists of his day that violated the Unities of Time and Place and his criticism, expressed in humorous language as it is, well deserves to be

read. Shakespeare, the pioneer of the romantic school of English dramatists, represents a revolt against these three Unities. Almost all his historical dramas violate the Unities of Time and Place, the *Winter's Tale* being the most offending in this respect. The introduction of an underplot and the mingling of the tragic and the comic element, so common in Shakespeare and his school, were a direct violation of the Greek idea of the Unity of Action, but these in Shakespeare have been so managed as not to sin against the real unity of action that really counts in a drama.

Neither the Sanskrit dramatists nor the Sanskrit writers on dramaturgy evolved these three Unities as such. The essential unity of action was however secured by such devices as the arthaprakṛtis, avasthās and sandhis. But the introduction of an underplot (vide prominently the *Mṛcchakaṭika*) and the intermingling of the tragic and the comic elements were common in Sanskrit. The Unities of Time and Place were most flagrantly violated. The *Abhijñānaśākuntala* for example represents an action which runs over a period of six or seven years and in the *Uttararāmacarita* twelve years actually elapse between the first and the second Act. As regards place we find in the *Abhijñānaśākuntala* that while the scene of the first four Acts is laid in the penance-grove of Kāśyapa, the fifth and the sixth take us to Duṣyanta's capital and in the seventh we have actually to descend from heaven on the lofty mountain Hemakūṭa. In the Sanskrit drama the action not only shifts from one place to another in this world, but is sometimes represented as taking place in the other world also. But one practice deserves to be noted in this connection. The Sanskrit dramatists generally confine the action of an act to one particular place or its surroundings, unless of course, a journey is intended to be represented. Another curious fact to be observed is that the *Mālavikāgnimitra* of Kālidāsa rigidly follows the Unity of Place, for the entire action takes place in the king's palace and the surrounding garden. This may have been due to chance rather than to a consciousness of anything like the Greek rule of the Unity of Place.

Having made these general observations on the famous Three Unities, we proceed to lay down definitely the place and time of the various Acts constituting our play. The question of time is to be considered from two points of view: first, the time that is actually taken by the incidents as they are represented on the stage and secondly, the time that is supposed to have elapsed between the various Acts,

which in the end comes to mean the same as the time occupied by the entire action of the play.

Act I—The scene is first laid somewhere in the palace of Yudhiṣṭhira not far from Draupadī's quadrangle. For we find that after Bhīmasena sends his ultimatum to Yudhiṣṭhira to inform him that he is going to break away from his authority, he haughtily moves about and Sahadeva follows him.¹ Bhīmasena thinks he is going to the armoury, but as a matter of steps his steps are turned towards Draupadī's quadrangle.² Then both Bhīmasena and Sahadeva enter Draupadī's quadrangle where the rest of the action takes place.

The time appears to be the morning from about 8 A. M. to 10 A. M. Draupadī had gone to offer salutation to Gāndhārī and we know that this customary ceremony was performed immediately after getting up in the morning. For in the second Act Bhānumatī goes to Gāndhārī for a similar purpose immediately after leaving her bed in the morning. Then again the grief caused to Draupadī by the insulting remarks of Bhānumatī is quite fresh. For her face is still bedimmed with tears, as she approaches Bhīmasena.³ This means that not much time has elapsed since the insult was received. So 8 A. M. to 10 A. M. in the morning accords well with the indications of time that we have for the action in this Act.

It is possible to find out the exact day and month of the action of the first Act. Towards the close of the Act we learn that the mission of Kṛṣṇa having failed, Yudhiṣṭhira orders hostilities to be commenced at once. So the action of the first Act takes place on the first day of the Mahābhārata war. Now the Mahābhārata war is supposed to

- (1) Note the stage direction उद्धृतं परिक्रामति for Bhīmasena and तमेवानुगच्छन् for Sahadeva after i. 12, p. 10

- (2) Read:—

भूमिमेतः—सहदेव, गच्छ त्वं गुरुमनुवर्तस्व । अहमप्यायुधागारं प्रविश्या-
युधसहायो भवामि ।

सहदेवः—आर्य नेदमायुधागारम् । पाञ्चाल्याश्चतुःशालकमिदम् ।

Act i, pp. 11

- (3) Read अये कथं याज्ञसेना मुहुरपचायमानबाष्पदलम्यगितनयना आर्यसमीप-
मुपसर्पति p. 12

have begun on the 13th day of the bright half of Mārgaśīrṣa. So this gives us the exact day and month of the action of the first Act.

There is however some difficulty in this calculation. In the Prologue the Sūtradhāra speaks of Śarad or the autumn as being the current season.⁴ Śarad is constituted by the months of Āśvina and Kārtika. As Bhīmasena enters immediately after the Sūtradhāra's description of the season, the time of the action of the first Act must naturally be supposed to be Śarad. If this is so, how can the 13th day of the bright half of Mārgaśīrṣa be the day of the action of the first Act?

From the Mahābhārata we know that Kṛṣṇa went on his mission of peace to Duryodhana about the 13th day in the bright half of Kārtika. So the reference in the Prologue to Śarad as the season when Kṛṣṇa arrived at Yudhiṣṭhira's abode with a view to proceed to Duryodhana to negotiate peace is correct. But Bhaṭṭa Nārāyaṇa ignores subsequent developments as recorded in the Mahābhārata. The epic tells us that about a week was spent in Kṛṣṇa's going to Hastināpura, his staying there for negotiating peace and his returning to the Pāṇḍavas on the failure of his mission. According to Bhaṭṭa Nārāyaṇa all this happened in the course of an hour or two. For in the Prologue we learn about the arrival of Kṛṣṇa at Yudhiṣṭhira's residence with a view to go to Duryodhana and towards the close of the Act we come to know that he has returned on the failure of his mission of peace. Then again in the Mahābhārata, after the negotiations of peace prove unsuccessful, about three weeks elapse before hostilities actually commence. This time is spent by both the sides in collecting their armies and moving them to Kurukṣetra and taking up battle positions there. But Bhaṭṭa Nārāyaṇa represents the war to have commenced immediately after the return of Kṛṣṇa on the failure of his mission.

It will thus be seen that Bhaṭṭa Nārāyaṇa is faithful to his original in representing Kṛṣṇa as having started on his mission of peace in Śarad. But the period of nearly a month which elapses between this and the actual commencement of

(4) Read 'ननु अमुमेव तावत्.....शरत्समयमाश्रित्य प्रवर्त्यतां संगीतकम्'
p. 5 'It should be noted that in the last Act too the poet makes reference to Śarad. Compare 'अथ तु बलवत्तया शरद-
तपस्य p. 168

war, has been compressed by our poet into a couple of hours. This need not be considered to be a serious defect. For on the stage such shortening of time has often to be done.

Act II—The scene of the Viṣkambhaka is laid in the harem of Duryodhana, where the Kañcukin is moving about as his old legs can carry him in search of Queen Bhānumatī.

The action of the main Act takes place in the Bālo-dyāna, which was evidently a garden attached to the royal palace. After stanza 20 Duryodhana, Bhānumatī and her friend Suvaḍanā move up to the palace on the mountain of wood, situated in a part of the Bālo-dyāna. Here the rest of the action is gone through.

Thirteen days elapse between the close of the first Act and the commencement of the second. The end of the first Act sees the war commenced. In the interval Bhīṣma has been rendered *hors de combat* and Abhimanyu has been slaughtered.⁵ The Mahābhārata tells us that Bhīṣma was overthrown on the tenth day of the war and that Abhimanyu was killed on the thirteenth. The action of the second Act thus commences on the morning of the fourteen day. Another indication corroborates this conclusion. Towards the end of this Act we learn Arjuna's vow to kill Jayadratha before the sun sets on that day.⁶ The Act closes with Duryodhana's departure to help Jayadratha. Arjuna was successful in carrying out his vow and we know from the Mahābhārata that Jayadratha met his death at the hands of Arjuna on the fourteenth day of the war. Thus the action of the second Act happens on the fourteenth day of the war.

The actual hours of the day appear to be from about 8 A. M. to 11 A. M. At the commencement of the Act we find that Bhānumatī has just returned from her dutiful call on Gāndhārī and has gone to the Bālo-dyāna for the perfor-

(5) Read:—

आशन्नप्रहणादम्बुपरशोस्तस्यापि जेता मुने-
स्तापायास्य न पाण्डुसुभिरयं भूमिः शरैः शायितः ।
प्राङ्नेत्रधनुर्धरारिर्वज्रजयश्रान्तस्य चकाकिनो
बालस्यायमरातिल्लनेधनुषः प्रीनोऽभिमन्योर्वैधान् ॥ ii. 2

(6) Read 'अथ खलु पुत्रवधामर्षितेन गाण्डीविनानस्तमिते दिवसनाथे तस्य
(जयद्रथस्य) वधः प्रतिज्ञातः ' Act ii, p. 53.

mance of some sacred rites.⁷ For this she must naturally have taken her bath. So 8 A. M. would appear to be the proper time for her going into the Bālodyāna. The description of the Bālodyāna, which the Kañcukin gives (Text pp. 30-31), contains clear indications that the time is the early morning.⁸ Later on the sun grows difficult to look at.⁹ This must be about 10 A. M. Then after a while the party moves to dāruparvataprāsādā, where the rest of the action takes place. This must have taken about an hour more. Thus the whole action of the second Act would occupy about three hours in the morning from 8 A. M. to 11 A. M.

Act III—The scene of the Praveśaka to this Act is laid in the residence of the demon couple, not far from the battle-field. For from this place the demons are able to hear the tumult of the war and see what is actually happening there viz. the slaughter of Droṇa.¹⁰ They also see Aśvatthāman advancing towards the battlefield.¹¹

The first three scenes of the third Act, wherein Aśvatthāman, the charioteer and Kṛpa take part, occur in a place very near the battle-field, but not actually thereon. For, Aśvatthāman, being desirous to go to the actual theatre of the war, starts for it,¹² but before he actually reaches it, he sees the rout of the Kaurava armies and observes even great warriors like Karṇa running away. In this very

(7) Read ' एषा भानुमती देवी पत्युः समरविजयाशंसया निर्वर्तितगुरुषादवन्दनाद्यप्रभृत्यारब्धनियमा बालोद्याने तिष्ठति ' Act ii, p. 29

(8) Note प्रभातकालरमणीयमप्रतस्ते बालोद्यानम् ' ' इदमपरममुष्मिन्नुपमिरमणीयतरम् ' Act iii, p. 34

(9) Read ' विगलत्सन्ध्यारागप्रसन्नदुरालोकमण्डलो जातो भगवान् दिवसनाथः ' ' पूरितप्रतिज्ञश्च रिपुर्दुष्प्रेक्षणीयो जातो भगवान् सहस्रकिरणः ' Act ii, pp. 42-43

(10) Read:— राक्षसी:—अरे रुधिरप्रिय, किं नु खल्वेष महान् कलकलः श्रूयते ।
राक्षसः—वसागन्धे, एष खलु वृष्टद्युम्नेन द्रोणः केशेष्वकृष्या-
सिपत्रेण व्यापाद्यते ' Act ii, p. 62

(11) Read:— राक्षसः—(नेपथ्याभिमुखमवलोक्य) वसागन्धे, एष खल्वश्वत्था-
माकृष्टसिपत्र इत एवागच्छति । Act iii, p. 63

(12) Note Aśvatthāman's words ' यावत् समरभुवमक्तरामि ' and his stage-direction ' सावष्टम्भं परिक्रम्याग्रतो विलोक्य च '.

place Drona's charioteer Aśvasena arrives and informs Aśvatthāman of the slaughter of Drona. It is also here that Kṛpa sees Aśvatthāman and the conversation between the two takes place.

The fourth scene, consisting of the dialogue between Duryodhana and Karna, and the fifth marked by the quarrel between Aśvatthāman and Karna, are laid in a region at some distance from the battle-field, though not very far away from it. There is in this place a Nyagrodha tree in the shade of which the king and his friend are sitting.¹³ Aśvatthāman and Kṛpa have to move over some distance before they arrive here.¹⁴ Though the place is thus somewhat removed from the actual scene of operations, it is at the same time near enough for the party to be able to hear Bhīmasena's challenge to all Kaurava warriors to protect Duśśāsana who has fallen in his hands.¹⁵

It will thus be seen that the action of the third Act takes place in three different places near about the battle-field, though not actually thereon.

The time of the third Act is determined with reference to events described in its Praveśaka. From this we know that Ghaṭotkaca has been killed and his mother Queen Hidimbā is immersed in grief.¹⁶ According to the Mahābhārata the death of Ghaṭotkaca took place at mid-night on the fourteenth day. This means that the action of the third Act belongs to the fifteenth day of the war. This is confirmed by another indication. Towards the close of the Praveśaka we learn from the demon's speech that Drona is being killed and early in the course of the third Act we get

(13) Read.— कृपः—(विलोक्य) वत्स, एष दुर्योधनः मृतपुत्रेण सहास्यं न्यग्रोधच्छायायामुविष्टस्तिष्ठति । तदुपसर्पावः । —Act iii, p. 81

(14) Note the stage-direction 'परिक्रामतः' for Aśvatthāman and Kṛpa, when they decide to go to the region where Duryodhana is staying.

(15) For Bhīmasena's challenge see text pp. 92 and note especially the stage-direction 'सर्वे आक्रमयन्ति' given immediately after this.

(16) Read:— राक्षसः—अयि सुस्थिते ननु पुत्रशोकमंतसहृदया स्वामिनीं हिडिम्बा देवीं प्रेक्षितुं गतोऽस्मि ।

राक्षसीः—रुधिरप्रिय, अद्यापि स्वामिन्या हिडिम्बोदेव्या घटोत्कच-
शोकौ नोपशाम्यति । —Act iii, p. 59

the news of Droṇa's decapitation. From the Mahābhārata we know that Droṇa's head was chopped off by Dhṛṣṭadyumna on the fifteenth day of the war. So the fifteenth is the day of the action of the third Act.

The actual hours of the action of the third Act would appear to be from about 1 P. M. to 2-30 P. M. These are fixed for the following considerations. First, the Mahābhārata says that Droṇa was decapitated in the afternoon of the fifteenth day. Secondly, it will be seen from below that our author describes the action of the third, fourth and fifth Acts as being almost continuous. Towards the end of the fifth Act there is a reference to the sun setting.¹⁷ This was probably at 6-30 P. M. So the actions of Acts III, IV and V must be assigned to afternoon hours closing with 6-30 P. M. That is why we have given 1 P. M. to 2-30 P. M. as the hours for the action of Act III. There are two considerations which are favourable to these hours. Rudhira-priya, we know, is thirsty¹⁸ and Duryodhana and Karna, we have already seen, are sitting in the shade of the Nyagrodha tree. This accords well with 1 P. M. to 2-30 P. M., which we have supposed to be hours of the action of this Act.

Act IV—The action of the fourth Act commences actually on the field of battle. Karna and Duryodhana had gone there to protect Duśśāsana from Bhīmasena. Arjuna engaged them both in order to facilitate the fulfilment of his brother Bhīmasena's vow with regard to Duśśāsana. In this fight Duryodhana was wounded and became unconscious. Seeing him in this helpless condition his charioteer was removing him from the actual battlefield to a place of safety. This is how the Act commences.

Duryodhana's chariot is then taken to the same Nyagrodha tree, where Duryodhana and Karna were sitting and whence they had gone to the battle-field to help Duśśāsana. We now learn that this tree has thick foliage and is situated on the bank of a lotus-lake from which a cool and fragrant breeze is blowing.¹⁹ This is the region where the action of

(17) Read 'अस्तं भास्वान् पर्यातः सह रिपुभिरयं संहियन्ता बलानि ॥'

—vi 86 d

(18) Note Rudhirapriya's words 'बलवदस्मि पिपासितः' Act iii, p. 56

(19) Read 'अये, अयमसौ सरसीसरोजविलोलनसुरभिशीतलमातरिश्वसंवाहिसेन्द्र-
किसलयो न्यग्रोधपादपः।'

Act iv, p. 94.

the rest of the Act takes place. Thus a part of the actual battle-field and the Nyagrodha tree are the places of the action of the fourth Act.

About half an hour must be supposed to have elapsed between the end of the third Act and the commencement of the fourth. During this time Bhīmasena had his revenge on Duśśāsana and Duryodhana became wounded in his fight with Arjuna. Kṛpa also arrived on the battle-field and, encouraging the flying Kaurava army, was advancing towards Karna, who was now fighting single-handed with Arjuna.²⁰ Thus the actual hours of the action of the fourth Act, which commences half an hour after the end of the third, would be 3 P. M. to 5 P. M. During this time Sundaraka gives his description of the exploits and death of Vṛṣasena and delivers Karna's message to Duryodhana and returns with a counter-message from him to Karna.

Act V—The action in the whole of this Act takes place in the shade of the same Nyagrodha tree, where Duryodhana has been sitting right up from the middle of the third Act, except for about half an hour when he had gone to the battle-field in his attempt to save his brother. It is here that Dhṛtarāṣṭra and Gāndhārī see their only surviving son²¹ and it is here that all the subsequent events in this Act take place.

The actual hours of the action of this Act would be from 5 P. M. to 6-30 P. M. For, we know that the Act commences immediately after the fourth and that towards the end there is a reference to the sun setting.

It will thus be seen that the action of Acts III, IV, and V is continuous and occupies, according to Bhaṭṭa Nārāyaṇa one afternoon viz. that of the fifteenth day of the war. We have here to point out that in so depicting the action to be continuous, our poet departs from the Mahābhārata. In these three Acts of the drama we have the deaths of Droṇa,

(20) Read ' कथमेष.....प्रव्रतमात्मबलमाश्वासयन् कृपः किरीटिनाभियुक्तमङ्ग-
राजमनुसरति ' Act iv, pp. 95-96

(21) Read:—

गान्धारी:—जात यदि सत्यं जीवति मे वत्सस्तत्कथय कस्मिन् देशे वर्तते ।

संजयः—नन्वेष महाराज एक एव न्यग्रोधच्छायायामुपविष्टस्तिष्ठति ।

—Text p. 126

Duśśāsana, Vṛṣasena and Karna. Now according to the Mahābhārata Droṇa was decapitated on the 15th day of the war and Duśśāsana, Vṛṣasena and Karna were killed on the 17th day. Bhaṭṭa Nārāyaṇa represents all these warriors as having met their death on the same day viz. the fifteenth.

Act VI—Yudhiṣṭhira's camp, situated at considerable distance from the battle-field, is the scene of the occurrences in this Act. As Draupadī and her maid are residing in this camp, it must have been at safe distance from the actual battle-field. This conclusion is confirmed by the fact that communication between Yudhiṣṭhira and people like Sahadeva and Kṛṣṇa, who are actually on the battle-field, is maintained by means of couriers.²² The camp of Yudhiṣṭhira was evidently pitched in a shady place and on the bank of the Sarasvatī. For, when the demon Cārvāka arrives there, the shade and the cool breeze appear to him to be sufficient to remove his fatigue.²³

This Act records the deaths of Śalya, Śakuni and Duryodhana. According to the Mahābhārata these three events occurred on the eighteenth and last day of the war. As, according to our author, the events of the three previous Acts happened in the afternoon of the fifteenth day, two days must be supposed to have elapsed between the end of Act V and the beginning of Act VI.

As regards the actual hours of the action of this Act, they would appear to be 3 P. M. to 5 P. M. From the Mahābhārata we know that the last fight between Bhīmasena and Duryodhana took place in the afternoon of the 18th day. When the demon Cārvāka arrives at Yudhiṣṭhira's camp, he is feeling thirsty. The autumnal sun's heat is intense.²⁴ So 3 P. M. to 5 P. M. would not be unreasonable as the hours of the action of this Act.

- (22) Note that Yudhiṣṭhira first sends his man Budhaka to convey to Sahadeva certain instructions about instituting search for Duryodhana. Secondly, Pañcālaka arrives at this camp with news from the battle-field at the command of Kṛṣṇa. Thirdly,
- Yudhiṣṭhira sends his chamberlain Jayandhara with his last message to Sahadeva.

- (23) Note Cārvāka's words 'छाययेवानया सरस्वतीशिशिरतरङ्गस्पृशा मरुत् चानेन विगतक्लमो भविष्यामि ।' Act vi, p. 167

- (24) Read Cārvāka's words 'अथ तु बलवत्तया शरदातपस्य'

It would then follow that the engagement between Yudhiṣṭhira and Śalya and that between Sahadeva and Śakuni took place in the morning. Yudhiṣṭhira then retired to his camp for rest and Bhīmasena, Arjuna and Kṛṣṇa began their search for Duryodhana.

Another point to be noted in connection with the question of times is this. Bhaṭṭa Nārāyaṇa represents the coronation of Yudhiṣṭhira as taking place immediately after the slaughter of Duryodhana. According to the Mahābhārata some time elapsed before this event took place. As Duryodhana lay on the battle-field in the throes of death, Aśvatthāman, Kṛpa and Kṛtavarman went to see him. Aśvatthāman severely censured the Pāṇḍavas in the presence of the dying monarch for their many iniquities. Duryodhana was pleased with this denunciation and appointed Aśvatthāman the last Commander-in-chief of his armies in order that he might carry on the work of revenge even after his death. Thus satisfied that the new commander of his armies, or whatever was left of them, would avenge the wrongs done to him, Duryodhana breathed his last.

During the night of that day, that is, the eighteenth day of the war, Aśvatthāman, with the help of Kṛpa and Kṛtavarman, performed a most dastardly and treacherous deed. He visited the Pāṇḍava camp clandestinely and killed Dhr̥ṣṭadyumna, Uttamaujas, Yudhāmanyu, the five sons of Draupadī and Śikhaṇḍin, while they were asleep. In the confusion that was caused by this night-attack, soldiers running about unarmed in an attempt to escape from the camp, were done to death by Kṛpa and Kṛtavarman, who were standing at the entrance.

Yudhiṣṭhira and his brothers, who were encamping elsewhere, were shocked to learn this new disaster. Draupadī insisted that Aśvatthāman be immediately killed. Bhīmasena, her ever ready champion, and Nakula set out in pursuit of the Brāhmaṇa warrior. Kṛṣṇa, Yudhiṣṭhira and Arjuna followed them. Eventually they all succeeded in wresting from Aśvatthāman the precious jewel on his head as a token of subjugation. Draupadī was satisfied.

Then a fit of despondency, such as had overpowered Arjuna at the commencement of the war, came upon Yudhiṣṭhira. He refused to enter the city of Hastināpura to take advantage of the Pyrrhic victory that had been won, but desired to enter a forest. He was somehow prevailed upon to give up this idea and after offering obsequies to all

his dead relatives, Yudhiṣṭhira made a triumphal entry into the capital. Then the coronation took place.

All these events, which happened between the overthrow of Duryodhana and the actual coronation, have been ignored by Bhaṭṭa Nārāyaṇa, who represents the coronation as taking place immediately after the defeat and death of Duryodhana. And this was quite natural. For, these events had nothing to do with the Veṇīsaṃhāra which was Bhaṭṭa Nārāyaṇa's main theme.

VII THE FIVE SANDHIS IN THE VENISAMHARA

In the preceding Section we saw that out of the three unities formulated by the ancient Greeks, the unities of time and place are unknown to Sanskrit dramaturgy. The doctrine of the unity of action, though not exactly in the sense in which it was understood in ancient Greece, is however developed in India. Unity of action is secured in a Sanskrit drama by the employment of what are known as the five sandhis or junctures of the action.

The development of the plot of a drama can be looked at from an objective as well as a subjective point of view. Objectively speaking, the plot of a drama has five elements which are known as arthaprakṛtis. Subjectively, the development of the action goes through five stages, known as avasthās, which represent the progressive attainment of the goal by the hero. The five elements of the plot combined with the five stages of the development of the action give rise to the five junctures.

The five arthaprakṛtis or elements of the plot are bīja, bindu, patākā, prakārī and kārya.¹ Bija or the germ is the initial circumstance from which the action springs.² Bindu or the drop is constituted by the incident, which secures the continuity of the plot, when appears to have

(1) Read:—

बीजबिन्दुपताकाख्यप्रकरीकार्यलक्षणाः ।
अर्थप्रकृतयः पञ्च ता एताः परिकीर्तिताः ॥

—दशरूपक i. 18

(2) Read:—

अल्पमात्रं समुद्दिष्टं बहुधा यद्विसर्पति ॥ ६५
फलस्य प्रथमो हेतुर्वीजं तदभिधीयते ।

—साहित्यदर्पण vi.

(3) Note:—

प्रयोजनानां विच्छेदे यदाविच्छेदकारणम् ।
यावत् समाप्तिर्बन्धस्य स बिन्दुः परिकीर्तितः ॥

—नाट्यशास्त्र xix. 22

[Continued on the next page]

been disturbed by the introduction of secondary matter.³ It is so called, because, like a drop of oil on water, it spreads all round, covers apparently irrelevant events and brings them in line with the main theme.⁴ Patākā or an episode is some incidental matter, which spreads over a considerable part of the drama and helps the principal action.⁵ Prakari or an episodical event is of the same nature as patākā, but of limited duration and secondary importance.⁶ Kārya or the *dénouement* is the end or object, which being achieved the drama comes to a close.⁷

[Continued from the preceding page]

अवान्तरार्थविच्छेदे बिन्दुरच्छेदकारणम् ।

—दशरूपक i. 17; साहित्यदर्पण vi. 66

फले प्रधाने विच्छिन्ने बीजस्यावान्तरैः फलैः ।

तस्याविच्छेदको हेतुर्बिन्दुरित्याह कोहलः ॥

—भावप्रकाश

(4) Vide ‘अवान्तरकथाविच्छेदे तत्संधानकारी बिन्दुः । जले तैलबिन्दुवत् प्रसारित्वाद् बिन्दुरिति व्यपदिश्यते ।’

(5) See:— यद् वृत्तं हि परार्थं स्यात् प्रधानस्योपकारकम् ।
प्रधानवच्च कल्पेत सा पताकेति कीर्तिता ॥

—नाट्यशास्त्र xix. 28

व्यापि प्रासङ्गिकं वृत्तं पताकेत्यभिधीयते ।

—साहित्यदर्पण vi. 67

(6) Read:— फलं प्रकल्प्यते यस्याः परार्थं केवलं बुधैः ।
अनुबन्धविहीनं स्यात् प्रकरीमिति निर्दिशेत् ॥

—नाट्यशास्त्र xix. 24

प्रासङ्गिकं प्रदेशस्थं चरितं प्रकरी मता ॥

—साहित्यदर्पण vi. 68

शोभायै वैदिकादीनां यथा पुष्पाक्षतादयः ।

अर्थतुर्वर्णनादिस्तु प्रसङ्गे प्रकरी भवेत् ॥

—भावप्रकाशिका

(7) Note:— यदाधिकारिकं वृत्तं सम्यक्प्राज्ञैः प्रयुज्यते ।
तदर्थो यः समारम्भरतत् कार्यं परिकीर्तितम् ॥

—नाट्यशास्त्र xix. 25

कार्यं निर्वाहकृत् फले ।

—प्रतापरुद्रयशोभूषण p. 107

Kārya or the *dénouement* is reached by the action through the five avasthās or stages. They are ārambha, yatna, prāptyāśā, niyatāpti and phalāgama.⁸ Ārambha or the beginning represents the eagerness for the achievement of the principal fruit, displayed by the hero or by some one else acting in his interest.⁹ Yatna or the effort means determined activity for the attainment of the goal.¹⁰ Prāptyāśā or the hope of achievement represents the stage where success is felt to be possible on a consideration of the means of achievement available and of the obstacles in its way.¹¹ Niyatāpti or certainty of achievement is the stage where success seems certain owing to the removal of obstacles.¹² Phalāgama or the attainment of the fruit represents the accomplishment of the object in its entirety.¹³

We have seen above that the association of the five elements of the plot with the five stages of the action gives rise to the five sandhis or junctures.¹⁴ These are mukha

(8) Vide:— अवस्थाः पञ्च कार्यस्य प्रारम्भस्य फलार्थिभिः ।

आरम्भयत्नप्राप्त्याशानियताप्तिफलागमाः ॥

—दशरूपक i. 19

(9) Read:— भवेद्धारम्भ औत्सुक्यं यन्मुख्यफलसिद्धये ।

—साहित्यदर्पण vi. 71

(10) See:— प्रयत्नस्तु फलावाप्तौ व्यापारोऽतिस्वरान्वितः ।

—साहित्यदर्पण vi. 72

(11) Note:— उपायापायशङ्कान्म्यां प्राप्त्याशा प्राप्तिर्संभवः ।

—दशरूपक i. 21

(12) Read:— अपायाभावतः प्राप्तिर्नियताप्तिः सुनिश्चिता ।

—दशरूपक i. 21

(13) Note:— सावस्था फलयोगः स्याद्यः समग्रफलोदयः ।

—साहित्यदर्पण vi. 73

(14) Read:— अर्थप्रकृतयः पञ्च पञ्चावस्थासमन्विताः ॥ २२

यथासंख्येन जायन्ते मुखाद्याः पञ्च संधयः ।... २३

—दशरूपक i

यथासंख्यमवस्थाभिराभियोगांस्तु पञ्चभिः ।

पञ्चधैवेतिवृत्तस्य भागाः स्युः पञ्चसंधयः ॥

—साहित्यदर्पण vi. 74

or opening, pratimukha or progression, garbha or development, vimarśa or avamarśa or pause and nirvahaṇa or conclusion.¹⁵ The mukha-sandhi arises from bīja and ārambha, the pratimukha from bindu and yatna, the garbha from patākā and prāptyāśā, the vimarśa from prakārī and niyātāpti and the nirvahaṇa from kārya and phalāgama. The Daśarūpaka and the Sāhityadarpaṇa definitely lay down that the junctures depend upon the elements and the stages. They however opine that this association should not be regarded as absolutely rigid. Thus according to the above arrangement patākā forms part of the garbha-sandhi. But if we observe existing dramas, we find that the episode often runs into vimarśa and even nirvahaṇa.

The mukha-sandhi sees the sowing of the seed of the action. In this there is a possibility of the development of various matters and sentiments. It is here that definite beginning of the action is made.¹⁶

The pratimukha marks the progress of the development of the seed. This progress is sometimes manifest and sometimes not quite so. The reason for the latter characteristic is that some secondary matter is here introduced and it obscures the development of the seed.¹⁷

The garbha contains, as its name suggests,¹⁸ the final fruit in an embryonic form. The seed, which has been

- (15) Note:— मुखं प्रतिमुखं गर्भो विमर्शश्च तथैव हि ।
तथा निर्वहणं चेति नाटके पञ्च संध्यः ॥

—नाट्यशास्त्र xix

- (16) See:— यत्र बीजसमुत्पत्तिर्नानार्यरससंभवा ॥ ७६
प्रारम्भेण समायुक्ता तन्मुखं परिकीर्तितम् ।... ७७

—साहित्यदर्पण

- (17) Vide:— बीजस्योद्घाटनं यत्तु दृष्टनदमिव कचिद् ।... ७७
मुखन्यस्तस्य सर्वत्र तद्वै प्रतिमुखं स्मृतम् ॥

—नाट्यशास्त्र xix. 88

लक्ष्यालक्षतयोद्भेदस्तस्य [बीजस्य] प्रतिमुखं भवेद् ।
विन्दुप्रयत्नानुगमाद् ॥ ३०

—दशरूपक i

- (18) Compare 'फलस्य गर्भीकरणाद् गर्भः' साहित्यदर्पण

steadily growing during the course of the two preceding sandhis, is here seen and lost by turns and a search is made to find it out. Thus, though apparently the main action seems to have been retarded owing evidently to the introduction of the *patākā* or episode, in reality definite development towards the *dénouement* is here observed.¹⁹

The *vimarśa* or *avamarśa* marks a pause in the progress of the action towards the *dénouement*. Here the action seems to have received a check or reversal on account of some obstacle which neither the hero nor the heroine nor any one else had either expected or even thought of. However, the obstacle is removed in the end and the achievement of the final goal becomes certain.²⁰

(19) Read:— उद्धेदस्तस्य बीजस्य प्राप्तिरप्राप्तिरेव वा ।
पुनश्चान्वेषणं यत्र स गर्भ इति संज्ञितः ॥

नाट्यशास्त्र xix. 39

गर्भस्तु दृष्टनष्टस्य बीजस्यान्वेषणं मुहुः
द्वादशाङ्गः पताका स्यान्न वा स्यात् प्राप्तिर्संभवः ॥

दशरूपक i. 36

फलप्रधानोपायस्य प्रागुद्धेदस्य किञ्चन ॥ ७८

गर्भो यत्र समुद्धेदो हासान्वेषणवान् मुहुः ।... ७९

साहित्यदर्पण vi.

From the above definition of the *Daśarūpaka* it will be noticed that *patākā* is not absolutely necessary for the *garbha-sandhi*. *Prāptyāśā* must of course be there. Says the *Daśarūpaka* on the above definition'

‘तत्र चोत्सर्गिकत्वेन प्राप्तायाः पताकाया अनियमं दर्शयति ‘पताका स्यान्न व’ इत्येतेन । प्राप्तिर्संभवस्तु स्यादेवेति दर्शयति “स्यात्” इति ।’

(20) Note:—

गर्भान्निर्भिन्नबीजाद्यो विलोभनकृतोऽपि वा ।

कोधव्यसनजो वापि स विमर्श इति स्मृतः

—नाट्यशास्त्र xix. 40

कोधेनावमृशेयत्र व्यसनाद्वा विलोभनात् ।

गर्भनिर्भिन्नबीजार्यः सोऽवमर्श इति स्मृतः ॥

—दशरूपक i. 48

यत्र मुख्यफलोपाय उद्धेदो गर्भतोऽधिकः ॥ ७९

शापाद्यैः सान्तरायश्च स विमर्श इति स्मृतः ।... ८०

—साहित्यदर्पण vi

The nirvahaṇa witnesses the conclusion of the dramatic action. Here the poet brings together all the different threads of the narrative, which are scattered over the previous junctures, and makes them converge on the central theme. The purpose with which the drama began is served and the fruit is gained.²¹

Such, in short, is the general nature of the five sandhis, which are intended to secure unity of action in a drama. The theory of junctures sounds very well on paper. It is evidently intended to apply to dramas of five acts, which represent the norm. In actual practice, however, it is always possible to discover the existence of these five sandhis even in a drama, which evidently lacks unity of action. The Veṇīsaṃhāra, for instance, in our opinion at any rate, does not contain unity of action. It seems to have been made of scenes and acts, which are but loosely strung together. Yet it is not impossible to show that the five junctures with their main constituents are present here. We now proceed actually to do this.

The mukha-sandhi, which arises from the combination of bīja and ārambha, covers the first Act of the Veṇīsaṃhāra. The bīja or seed is here seen in Yudhiṣṭhira's readiness to commence hostilities²² on the failure of Kṛṣṇa's

(21) Vide:—

समानयनमर्थानां मुखाद्यानां सबीजिनाम् ।
नानाभावान्तराणां यद्भवेच्चिर्वहणं तु तत् ॥

नाट्यशास्त्र xix. 41

बीजवन्तो मुखाद्यर्था विप्रकीर्णा यथायथम् ॥ ४८
ऐकार्थ्यमुपनीयन्ते यत्र निर्वहणं हि तत् ।.....४९

दशरूपक i

The Sāhityadarpaṇa gives the same definition as that of the Daśarūpaka, but instead of ऐकार्थ्यम् it reads एकार्थ्यम्.

मुखसन्ध्यादयो यत्र विकीर्णा बीजसंयुताः ।
महाप्रयोजनं यान्ति तन्निर्वहणमुच्यते ॥

—सुधाकर

(22) Compare 'यथा च वेणीसंहारे द्रोपदीकेशसंयमनहेतुर्भामिकोपचितयुधिष्ठिरे-
त्साहो बीजमिति ' दशरूपक under i. 17a.

mission of peace, as found in i. 24.²³ The ārambha of course is represented by Bhīmasena's eagerness to fulfil his vow that is observed throughout this Act.

The pratimukha-sandhi is found in the second Act. It comprises bindu and yatna. The bindu is constituted by the entrance of Jayadratha's mother and Duśśalā on p. 49 (text). All that preceeds viz. the scenes in which Bhānumatī and her companions and Duryodhana and his charioteer take part, is clearly secondary matter and disturbs the continuity of the main action. It is only when Jayadratha's mother and Duśśalā arrive on the stage that we become aware of events occurring outside the Bālodyāna. Their entrance thus secures the disturbed continuity of the main action and constitutes the bindu. Yatna is represented by the speeches of Jayadratha's mother on pp. 50-51, in which she describes the efforts of the Pāṇḍavas, and especially of Arjuna, to bring about the death of Jayadratha. The second Act thus contains the pratimukha-sandhi.²⁴

The garbha-sandhi, which is made of patākā and prāptyāśā, covers Acts III and IV. Aśvatthāman's grief and lamentations at the death of his father, his quarrel with Karna and his new vow, are incidental matters and constitute the patākā. Sundaraka's soliloquy and his long descriptions of the various fights, which do not much help the progress of the main action, may also be included under the patākā. Prāptyāśā is represented by Bhīmasena's speech from behind the curtain on pp. 88-89, wherein he announces his intention of butchering Duśśāsana, who has fallen in his clutches, and by the speeches of Aśvatthāman on pp. 90-91,

(23) This stanza runs as follows:—

यत् सत्यव्रतभङ्गभीरुमनसा यत्नेन मन्दीकृतं
यद्विस्मर्तुमपीहितं शमव्रता शान्तिं कुलस्येच्छता ।
तद् द्यूतारणिसंभृतं नृपसुताकेशाम्बराकर्षणैः
क्रोधज्योतिरिदं महत् कुरुवने यौधिष्ठिरं जृम्भत ॥

(24) Read 'वेणीसंहारेऽपि द्वितीयेऽङ्के भोष्मादिवधेन किञ्चिद्व्यस्य कर्णाद्यवघात्वा-
लक्ष्यस्य क्रोधबीजस्योद्भेदः । " सहसृत्यगण सबान्धवम् ", (ii 6) इत्यादिभिः
" दुःशासनस्य हृदयक्षतजाम्बुपाने " (ii. 28) इत्यवमादिभिश्चोद्भेदः प्रति-
मुखसन्धिरिति । दशरूपक under i. 30.

in which the drinking of Duśśāsana's blood by Bhīmasena is referred to. Stanzas 2, 3, 4, and 9 of Act IV may also represent *prāpti-yāśā* in so far as they shadow forth the death of Duryodhana.²⁵

The *vimarśa-sandhi* covers the fifth Act and a large part of the sixth as well.²⁶ It arises from the combination of *prakāri* and *niyatāpti*. The *prakāri* is represented by Dhṛtarāṣṭra's attempt to bring about peace, which seems to check the final attainment of the goal by the hero. The doings of Cārvāka in the sixth Act also partake of the nature of episodical event and may well be styled *prakāri*. The disappearance of Duryodhana, consequent on the new vow of Bhīmasena, is a pertinent part of the *vimarśa-sandhi*, because it definitely jeopardizes the fulfilment of Bhīmasena's vow and forms an obstacle in the way of the attainment of the final goal. *Niyatāpti* or certainty of achievement is seen in the report of Pāṇcālaka on p. 152 that Duryodhana is found. Lord Kṛṣṇa's message to Yudhiṣṭhira (p. 160) that festivities may be commenced in expectation on Bhīmasena's victory over Duryodhana also embodies *niyatāpti*.

The last *sandhi nirvahaṇa* is marked by the conclusion of the dramatic action. It arises from the combination of *kārya* and *phalāgama*. The *kārya* in the present drama is the killing of Duryodhana. Act VI; 37, wherein Bhīmasena announces that he has crossed the vast ocean of his great vow, embodies the *kārya*. The *phalāgama* is the binding of Draupadī's mass of hair referred to in vi. 42. The

(25) With reference to the *garbha-sandhi*, in which *patākā* figures, it may be noted that the *Sāhityadarpaṇa* regards the doings of Bhīmasena in the *Veṇiśambhāra* as constituting the *Patākā*. This is evidently due to the fact that Viśvanātha considers Yudhiṣṭhira the hero of the drama. Read 'व्यापि प्रासङ्गिकं वृत्तं पताकेत्यभिधीयते । यथा रामचरिते सुग्रीवादेः । वेण्यां भीमादेः, शाकुन्तले विदूषकस्य चरितम् ।' साहित्यदर्पण vi, p. 280 (निर्णयसागर)

(26) Note 'यथा च वेणीसंहारे दुर्योधनरुधिराक्तभीमसेनागमपर्यन्तः [विमर्शः] ।
' 'तौणं भीष्ममहोदधो.....' vi. 1 इत्यत्र स्वल्पावशेषे जये इत्यादिभ-
विजयप्रत्यर्थिसमस्तभाष्मादिमहारथवधादवधारितैकान्तविजयावमर्शनादवमर्शने
दर्शितामित्यवमर्शसन्धिः ।' दशरूपक on i. 43.

nirvahana-sandhi thus extends from vi. 37 to the end of the drama. Its central point is the recognition of Bhīmasena by the chamberlain,—Bhīmasena, who on his entrance, is, owing to the false story of Cārvāka, mistaken by them all to be the victorious Duryodhana.²⁷

- (27) Read 'यथा वेणीसंहारे—“कञ्चुकी— (उपसृत्य सहर्षम्) महाराज, वर्धसे । अयं खल्वायुष्मान् भीमसेनः सुयोधनक्षत्रजः पूरुषीकृतसकलशरीरो दुर्लक्ष्यव्यक्तिः । अलमधुनी संदेहेन । ” इत्यादिना द्रौपदीकेशसंयमनादि-मुखसन्ध्यादिबीजानां निजनिजस्थानोपक्षिप्तानामेकार्थं तथा योजनम् । दशरूपक onl. 48b-49a wherein nirvahana sandhi is defined.

VIII BHATTA NĀRĀYANA AS A DRAMATIST

In the galaxy of Sanskrit dramatists Bhaṭṭa Nārāyaṇa is a star of the second magnitude only. Beside the dazzling brilliance of Kālidāsa, Bhavabhūti and Śrīharṣa, his light fades dim. Yet the Veṇīsaṁhāra enjoys a popularity, which is surpassed only by the Śākuntala and the Uttararāmacarita. This is due more to the nature of the plot of the drama than to its intrinsic merits. The story of the national epic was already popular. When the poet infused new life into it by dramatising it and thus made it even more realistic, it was bound to captivate the people. And the Veṇīsaṁhāra captivated the people so much that the ordinary man learnt his epic story more from this play than from the epic itself. One proof of the popularity of the Veṇīsaṁhāra is furnished by the fact that, in company with the Ratnāvalī of Śrīharṣa it is most drawn upon by writers on Dramaturgy to illustrate the various topics in their science. Bhaṭṭa Nārāyaṇa also exercised considerable influence on succeeding dramatists. The Bālarāmāyaṇa of ^{Chit}śekhara (900 A. D.) and the Caṇḍakauśika of ^{red}Kṣemīśvara (900 A. D.) show clear traces of the influence of the Veṇīsaṁhāra.

As observed before, Bhaṭṭa Nārāyaṇa excels in the delineation of pathos. That sentiment in fact forms his special province. In some places his pathos rises to the level of Bhavabhūti's. Aśvatthāman in the first half of the third Act, Duryodhana in the fourth and the fifth and Yudhiṣṭhira and Draupadī in the sixth represent his chief pathetic figures. The poet was also proficient in portraying individual characters. From this point of view Duryodhana and Bhānumatī have received the poet's best attention. On them he has lavished all his skill. The picture of Bhānumatī is confined to the second Act, but the portrayal of Duryodhana's character is continued all through the following Acts. The robust violent Bhīmasena, who chafes at the authority of his elder brother at every step, but does not really wish to break loose from it in spite of his utterance to the contrary, the hot fiery-tempered Aśvatthāman with his intense filial affection and fine sportsman-like spirit, the cunning crooked Karna with his meanness and self-conceit, the old doting Dhṛtarāṣṭra with his unscrupulousness and blind parental affection—all these have been skilfully painted. The devoted faithful **Buddhimatikā and the old**

garrulous Vinayandhara have also received due attention from the poet.

Proficiency in delineating sentiments and in portraying brilliant character-sketches, though a valuable endowment in itself no doubt, does not alone contribute to the poet's success as a dramatist. He must possess the art of dramatic construction. The various scenes that he paints must be so woven together that they gradually lead to the *dénouement* and create the impression of a consistent whole. Considered from this point of view Bhaṭṭa Nārāyaṇa is a failure. Though a great poet, he is not a dramatic artist. The *Veṇisamhāra* constitutes a series of brilliant scenes, which, though so beautiful and impressive from the point of view of characterisation and the development of sentiment, are loosely strung together and thus fail in creating the impression of a well constructed drama. It may be that the nature of the plot of Bhaṭṭa Nārāyaṇa's play, namely, the story of the epic running over such great length, rather than an intrinsic defect in his genius, is responsible for this. But there is no denying the fact that the *Veṇisamhāra* is an inartistically constructed drama. This will be clear from the following survey of the six Acts from the point of view of construction.

The first Act is highly successful. The seed is here well sown. But the two next Acts, though so successful in themselves, have hardly any relevancy as constituent parts of the drama *Veṇisamhāra*. In fact, while we enjoy the delightful love-scene between Duryodhana and Bhānumatī, sympathise with Aśvatthāma in his pathetic lamentations and observe with interest his quarrel with Karna, we are scarcely aware that we are reading a drama wherein the tying of Draupadī's hair is the principal topic. Only towards the close of these Acts does the poet tell us something of the progress of the war, whose conclusion is to lead to the *Veṇisamhāra*, by referring to the vow of Arjuna to kill Jayadratha and by making Bīmasena declare from behind the curtain his intention of butcherling Duśśāsana, who has fallen in his clutches. These devices appear to represent the author's conscious efforts to link the two more or less detached Acts to the main theme. The fourth Act is mainly narrative and we hardly know that we are reading a drama when we listen to Sundaraka's long descriptions. Even as a *Viṣkambhaka* it is a failure, for here information is deliberately thrust on us. No poet who knew anything of what dramatic construction meant would have composed such an Act. The fifth Act, though full of action, is not faultless in

its construction, for its scenes do not logically follow one another and have no definite dramatic purpose to serve. The sixth Act suffers from the abrupt character of its commencement and from the fact that its first scene is made to serve the purpose of a Viṣkambhaka. It will thus be seen that from the point of view of dramatic construction, the *Veṇiśaṃhāra* leaves much to be desired.

Another defect of Bhaṭṭa Nārāyaṇa's genius is that he lacks sense of proportion. We have already seen how this defect leads the poet to assign to Duryodhana more importance and to elaborate his character with greater care than he gives to his hero Bhīmasena. The same is true in the case of the heroine also. Draupadī is the heroine no doubt. But she does not receive from the poet half the attention and care that he bestows on Bhānumatī. Bhānumatī's presence, it is true, is not felt outside the second Act, but in that Act she absorbs our mind as Draupadī nowhere does. The same deficiency in sense of proportion is at the bottom of the poet's failure to recognise the proper limitations of the narrative element in a drama. That is how he comes to give us such an Act as the fourth. Similarly, want of the sense of proportion is displayed in the character of Sundaraka's speeches. How is it that a common soldier, who is not cultured enough to be able to speak in Sanskrit, gives us such an elaborate metaphor as that occurring at the end of his preliminary speech and indulges in such high-flown descriptions of the battle scenes? It is true this particular anomaly is found in other dramatists as well, notably in Bhavabhūti, but that does not lessen its anomalous or disproportionate character.

But then one feature which cannot fail to strike a careful reader of the *Veṇiśaṃhāra* is that the author shows himself to be quite familiar with the stage-craft. The various scenes composing his drama have been arranged with a definite eye to their representation on the stage and the exits and entrances of different characters have been skilfully managed. Situations sometimes arise during the course of the drama when some character already on the stage have apparently to remain idle thereon, while characters entering anew go through their conversation or soliloquies. On such occasions Bhaṭṭa Nārāyaṇa always devises some means of keeping these apparently unoccupied characters engrossed in something so as to avoid the picture of some characters standing listlessly on the stage.

Three specific instances of such situations may be noted. In Act I when the dialogue between Draupadī and her maid, which forms the second scene of the Act (text pp. 11-13), is held, Bhīmasena and Sahadeva, who are already on the stage, will, it appears, have to remain there quite unoccupied during the time. But as we saw before¹ the poet makes Bhīmasena turn his face away in anger and Sahadeva stands looking at him, wondering what he would say or do next. Then in the third Act during the time required by Kṛpā to go through his soliloquy (text pp. 67-68), Aśvatthāman, who is already on the stage, is represented as being in a swoon and the charioteer as engaged in restoring him to consciousness.² Thirdly, during the long soliloquy of Sundaraka in Act IV (text pp. 99-103), Duryodhana, who is already on the stage, is represented as being in a mood of extreme despondency and consequently sits in his chariot with his head hanging down, while his charioteer looks at him with great concern.³ While Bhaṭṭa Nārāyaṇa thus displays close acquaintance with stage-craft, it seems surprising how the fact that the fourth Act would not be successful on the stage did not strike him.

Lastly we want to say a few words about Bhaṭṭa Nārāyaṇa's attitude towards nature. It must here be noted that the places where the poet describes nature in the *Veṇīsaṃhāra* are not many. First we have a description of the autumnal phenomena in the *Prastāvanā* on p. 4. This description strikes us as purely conventional. Then the early morning phenomena are described in the second Act on pp. 30-31. There is no doubt here the poet seems to have observed nature at first hand and the description appears realistic. Further in the same Act on pp. 44-45 we have a description of the violent wind. It is no doubt a poetic description, but seems to have been composed by the exercise of the imagination rather than by actual observation. Besides it is inappropriate on the present occasion. (See p. 105 of Notes). Later on in Act IV on p. 94 we get a description of the *Nyagrodha* tree on the bank of a lake and in Act VI on pp. 156 and 157 we have a description of the lake agitated by Bhīmasena. In both these there is nothing very striking.

(1) See p. 36 above

(2) Vide p. 57 above.

(3) Read p. 144 of Notes to our edition of the *Veṇīsaṃhāra*.

From the above survey of nature as it figures in the *Veṇīsaṃhāra* it cannot be said that Bhaṭṭa Nārāyaṇa possessed any very great love for nature. His attitude towards nature was of the conventional type and there was nothing very distinguishing about it.

IX BHATTA NARAYANA'S LITERARY STYLE

Literary style is in Sanskrit known as *rīti* and is defined as a particular arrangement of words intended to help the development of sentiments.¹ From very early times different kinds of style were prevalent, but as Daṇḍin remarks only two of these can sharply be distinguished viz. Vaidarbhī and Gauḍī.² Bhāmaha (i. 31-32) also mentions the same two. Vāmana and Rājaśekhara give three kinds of style,³ adding Pāñcālī to the two admitted by Bhāmaha and Daṇḍin. The Agnipurāṇa (adhyāya 340), Rudraṭa in his Kāvya-lamkāra (ii. 4 and 6) and Viśvanātha in his Sāhityadarpaṇa⁴ speak of four kinds, mentioning Lāṭikā as the fourth. Bhoja in his Sarasvatīkaṇṭhābharaṇa enumerates six, which are Vaidarbhī, Pāñcālī, Gauḍīyā, Avantikā, Lāṭīyā and Māgadhī.⁵

(1) Read:—

- (1) 'विशिष्टा पदरचना रीतिः वामन's काव्यालंकारसूत्र i. 2.7
- (2) 'वचनविन्यासक्रमो रीतिः' राजशेखर's काव्यमीमांसा p.9
- (3) 'पदसंघटना रीतिरङ्गसंस्थाविशेषवत् ।
उपकर्तौ रसादीनाम्...॥ साहित्यदर्पण ix. 1

(2) Vide:—

अस्त्यनेको गिरां मार्गः सूक्ष्मभेदः परस्परम् ।
तत्र वैदर्भगौडीयौ वर्ण्येते प्रस्फुटान्तरौ ॥

—काव्यादर्श i. 40

(3) See:—

- (1) 'सा त्रिधा वैदर्भी गौडिया पाञ्चाली च' काव्यालंकारसूत्र i. 2.8
- (2) 'रीतयस्तु तिस्रः' काव्यमीमांसा p. 10

(4) Note:—

सा [रीतिः] पुनः स्याच्चतुर्विधा ॥ १
वैदर्भी चाथ गौडी च पाञ्चाली लाटिका तथा ।...२

—साहित्यदर्पण ix

(5) Read:—

वैदर्भादिकृतः पन्था काव्ये मार्ग इति स्मृतः ।
रीड् गताविंति धातोः सा व्युत्पत्त्या रीतिरुच्यते ॥ २७
वैदर्भी साय पाञ्चाली गौडीयावन्तिका तथा ।
लाटीया मागधी चेति षोडश रीतिर्निगद्यते ॥ २८

—सरस्वतीकण्ठाभरण ii

The number of the kinds of literary style thus varies from two to six. Of these only two deserve special notice viz. Vaidarbhī and Gauḍī. The principal characteristics of the Vaidarbhī style are graceful arrangement of words characterised by sweet syllables and absence of long compounds. Compositions in Vaidarbhī style create the same pleasure as the notes of a lute.⁶ It is generally regarded as the best of styles.⁷ The Gauḍī style on the other hand possesses ojas or force or vigour as its main characteristic. This force is brought out by pompous arrangement of words and by the use of long compounds and high-sounding expressions.⁸

(6) Note:—

- (1) श्लेषः प्रसादः समता माधुर्यं सुकुमारता ।
 अर्थव्यक्तिरुदारत्वमोजः कान्तिसमाधयः ॥ ४१
 इति वैदर्भमार्गस्य प्राणा दश गुणाः स्मृताः ।
 एषां विपर्ययः प्रायो लक्ष्यते गौडवर्त्मनि ॥ ४२ काव्यादर्श i.
- (2) अस्पृष्टा दोषमात्राभिः समग्रगुणगुम्फिता
 विपञ्चीस्वरसौभाग्या वैदर्भी रीतिरिष्यते ॥ २१
 —under काव्यालंकारसूत्र i. 2. 11
- (3) तत्त्वमासा निःशेषश्लेषादिगुणगुम्फिता ।
 विपञ्चीस्वरसौभाग्या वैदर्भी रीतिरिष्यते ॥ २१
 —सरस्वतीकण्ठाभरण ii
- (4) माधुर्यव्यञ्जकैर्केणै रचना ललितात्मका
 अवृत्तिरल्पवृत्तिर्वा वैदर्भी रीतिरिष्यते ॥
 —साहित्यदर्पण ix.

- (7) Bilhana in his Vikramāṅkadevacarita (i. 9) praises the Vaidarbhī style in the following stanza:—

अनभ्रवृष्टिः श्रवणामृतस्य सरस्वतीविभ्रमजन्मभूमिः ।
 वैदर्भरीतिः कृतिनामुदेति सौभाग्यलाभप्रतिभुः पदानाम् ॥

(8) See:—

- (1) ओजः कान्तिमती गौडिया ॥ १२ ॥ ओजश्च कान्तिश्च विद्येते यस्यां ।
 सा ओजःकान्तिमती गौडिया नाम रीतिः । माधुर्यसौकुमार्ययोरभावत् ॥
 समासबहुला अत्युल्लेखनपदा च । अत्र श्लोकः—
 समस्तात्युत्कटपदामोजःकर्णन्तगुणान्विताम् ।
 गौडीयामिति गायन्ति रीतिं रीतिविचक्षणाः ॥

—काव्यालंकारसूत्र i. 2

[Continued on the next page].

As Bhaṭṭa Nārāyaṇa was a Gauḍa, it was natural that his drama should exhibit characteristics of the Gauḍī style more than those of any other. But he does not write in this style alone. No poet in fact can confine himself entirely to only one kind of style. Some of the good points of the Vaidarbhī style are also found in the Venīsamhāra.

Having made these general observations on style, we shall now proceed to point out the special characteristics of the literary style of Bhaṭṭa Nārāyaṇa. The first characteristic then that strikes us is the force with which the poet writes. Whatever may be his meaning, he conveys it home to us with great force. He appears to express himself with strokes of hammer as it were. His style, is, as Wilson happily says, 'rather powerful than polished'.⁹ This is seen especially in the passages that develop the heroic sentiment. Many of the stanzas of Bhīmasena are good example of the force of Bhaṭṭa Nārāyaṇa's style and of Gauḍī style generally.¹⁰ But even in pathetic passages this force makes its presence felt and renders the pathos more powerful and impressive. This characteristic of Bhaṭṭa Nārāyaṇa's style makes it an excellent vehicle of what Wilson has called 'the poetry of passion', with which the drama is full.

Another peculiarity of Bhaṭṭa Nārāyaṇa's style is that he knew the art of making the sound an echo of the sense. Two expedients are generally practised for doing this viz. the use of appropriate-sounding words and the employment of appropriate metres. Bhaṭṭa Nārāyaṇa resorts to both these. Thus the stanza i. 21 (Caañcadbhujabhramita etc.)

[Continued from the preceding page]

(2) ओजः प्रकाशकैर्वर्णैर्बन्धआडम्बरः ॐ पुनः ॥ ३
समासबहुला गौडी

--साहित्यदर्पण ix

*Pompous, showy, magnificent.

(3) बहुतरसमासयुक्ता सुमहाप्राणाक्षरा च गौडीया ।
रीतिरनुप्रासमहिमपरतन्त्रा स्तोकवाक्या च ॥

(9) Vide Select Specimens of the Theatre of the Hindus Vol. II, p. 343.

(10) Stanza i. 21 has actually been quoted by the Sāhityadarpaṇa as an illustration of Gauḍī-rīti. Other stanzas falling under the same category are i. 22, 27; ii. 19; iii. 4 and v. 35.

with its harsh-sounding syllables is well calculated to bring out the heroic sentiment that inspires Bhīmasena. The following stanza i. 22 (Manthāyastārṇavābhah etc.) is again so worded that as it is uttered we feel the sensation of a drum sounding. Similarly, Āsvatthāman's stanza iii. 4 (Mahāpralayamāruta etc.) definitely gives us the impression of a loud noise even by means of its sound. As regards the employment of appropriate metres the best example appears to us to be ii. 21 (Kuru ghanoru padāni etc.), where the Drutavilambita so clearly suggests the action of some one leading another slowly and slowly. The Mandākrāntā in iv. 15 (Adyaivāvaṃ raṇamupagatau etc.) is best suited to bring out the pathos of Duryodhana's condition and the Hariṇī in vi. 24 (Mama hi vayasā etc.) brings out the affectionate attitude of ardent and sincere imploration of Yudhisṭhira as no other metre would have done. The Praharṣiṇī along with the appropriate-sounding words in ii. 29 (Udghātakvaṇita etc.) well brings out the idea of a chariot moving on uneven ground and producing the jingling of bells at every jolt. Other examples of these two expedients may easily be found by a reader who has carefully studied and appreciated the drama.

The third peculiarity of the poet's style is the ease with which most of his stanzas are understood. Prasāda or perspicuity, the quality which makes the reader understand the meaning of a stanza even as it is read, is found in most of the stanzas in the *Veṇīsaṃhāra*. Bhaṭṭa Nārāyaṇa was also fond of jingling assonances of sounds and often resorts to alliteration and rhyme in order to produce that effect.¹¹ But sometimes he is much too carried away by this fondness and uses expressions which appear distinctly to have been used for rhyme only.¹² Balanced construction, sometimes based upon contrast, is also met with.¹³

- (11) See for example 'अयि कर्ण कर्णसुखदा...गिरसुद्रिरन्...। अकृताप्रियं वृषसेनवत्सल विहाय यासि...॥' v. 14; 'कृष्णा केशेषु कृष्टा...कोधवहो कृशशालम कुलावज्ञया...॥' v. 22; 'पीनाभ्यां मभ्दुजाभ्यां भ्रमित-गुरुगदा...अनुभविता भूषणं भीममस्मिः' v. 35; 'कर्णेन कर्णसुभगम्' v. 38; 'प्रिये प्रायस्तस्य' vi. 5; एतज्जलं 'जलजनीलविलोचनाय भीमाय भोः' vii. 30.

- (12) Notice 'अविनयनोर्कर्णधार कणे' p. 114 and आक्रान्तपरशुरामाभिराम-यशः' p. 145 and see our notes on these expressions.

- (13) Vide ii. 2, 11 and 23; iii. 44 and v. 21.

A further notable peculiarity of which the poet appears to be especially fond is the employment of *Kāku* or the question of appeal. This device is intended to give emphasis and force to the statement concerned and has been used by Bhaṭṭa Nārāyaṇa quite a number of times in his drama. In the very first Act it occurs no less than thirteen times. No other poet to our knowledge uses *Kāku* so often as Bhaṭṭa Nārāyaṇa.

Bhaṭṭa Nārāyaṇa uses a large number rhetoric figures to embellish his style. Thus *Ullekha* (i. 3), *Paramparita-rūpaka* (i. 4; iii. 23cd),¹⁴ *Upamā* (i. 5 and 14), *Śleṣa* (i. 6 and 7), mixture of *Upamā* and *Rūpaka* (i. 19), *Samastavastuviṣaya Sāṅga Rūpaka* (i. 25),¹⁵ *Upamā* and *Samāsokti* (ii. 8), *Virodha* (ii. 11), *Gamyotprekṣā* (ii. 13), *Rūpaka* and *Upamā* (ii. 19), *Kāvyaśiṅga* and *Apahṇuti* (ii. 20), *Vibhāvanā* or *Nidarśanā* (iii. 8), *Paryāyokta* (iii. 42),¹⁶ *Sahokti* (v. 36), *Rūpaka* (vi. 1), *Dīpaka* (vi. 12), *Atiśayokti* (vi. 26) and *Arthāpatti* (vi. 43) are some of the figures that easily occur to one's mind. *Parikara*, which consists in the employment of significant words, seems to be the poet's favourite; for it is often met with.¹⁷ Some of Bhaṭṭa Nārāyaṇa's *Arthāntaranyāsa*s are extremely beauti-

- (14) *Paramparita-rūpaka* is also found in the three vocatives of the sun on p. 41 viz. अम्बरमहासरणकसहस्रपत्र, पूर्वदिशावधूमुखमण्डल कुङ्कुमविशेषक and सकलभुवनाङ्गनदीपक.
- (15) Another notable example of *समस्तवस्तुविषय साङ्ग रूपक* is supplied by *Sundaraka*'s sentence on p. 102 beginning with 'तस्य खल्विदं निर्मातृविदुरवचनवीजस्य'.
- (16) Another good example of *पर्यायोक्त* is *Buddhimatikā*'s speech 'अयि भानुमति, युष्माकममुक्तेषु केशहस्तेषु कथमस्माकं देव्याः केशाः संयम्यन्ते । p. 18
- (17) Note *Aśvatthāman*'s words to *Karna* on p. 89, which are all significant, viz., अङ्गराज, सेनापते, जामदग्न्याशिष्य, द्रोणोपहासिन, भुजबलपरिरक्षितसकललोक ' *Bhīmasena*'s speech from behind the curtain on p. 93 is also full of significant words. Similarly, *Bhīmasena*'s description of *Duryodhana* in v. 26 is again couched in significant expressions.
- (18) See especially i. 20; ii. 3 and the following line; vi. 9.

ful.¹⁸ The poet also has enriched the language with some quotable lines and phrases of general application,¹⁹ of which even Kālidāsa might well be proud.

Turning now to the points of weakness of Bhaṭṭa Nārāyaṇa as a literary artist, we first note that he does not seem to be always at ease when writing. The poet does not seem to wield facile pen everywhere. Many a time his constructions are artificial and laboured and in some places they become involved. A distinct tendency to verboseness is seen in many places. Clumsy and awkward expressions are often found and ill-formed compounds are sometimes met with.²⁰ A fondness for the unnecessary use of the preposition prati is also noticeable.²¹

Bhaṭṭa Nārāyaṇa lived in an age when Daṇḍin's dictum that ojas or profuseness of compounds formed the essence of prose²² prevailed. Consequently he tried to use as many

- (19) All subhāsitās in the drama are collected in Appendix—C to our edition of the *Veṇīsaṃhāra*. The following will perhaps bear repetition here:

- (1) अनुलङ्घनीयः सदाचारः ।
- (2) अहो मुग्धत्वमबलानी नाम ।
- (3) आशा बलवती राजन् ।
- (4) दैवायत्तं कुलं जन्म ।
- (5) वक्तुं सुकरं दुष्करमध्यवसितुम् ।
- (6) स्वपञ्च जनः किं न खलु प्रेक्षते ।

- (20) As an example of clumsy expression we may quote 'तदादेशय तमुद्देशं यत्रस्था भानुमती' p. 30, where यत्रस्था should really be यत्र तिष्ठति. सापेक्ष compounds, involving awkward एकदेशी अन्वय, are sometimes found. Vide ii. 22 and vi. 8 and our notes thereon. माहेशे मृत्यवर्गे p. 155 is a glaring instance of an unjustifiable एकदेशी अन्वय. For, it will be noticed माहेश goes only with मृत्यु in the compound मृत्यवर्गे.

- (21) Note 'शिविरं प्रति प्रस्थातुकामस्य' p. 2, 'चतुःशालकं प्रति प्रस्थितः' p. 5 and 'सुयोधनं प्रति प्रहितः' p. 6.

- (22) Read:—ओजः समासभूयस्त्वमेतद्भयस्य जीवितम् ।
पथेऽप्यदाक्षिणात्यानामिदमेकं परायणम् ॥

big compounds as possible, especially in the prose passages, in order to make them vigorous or powerful. But the poet apparently did not realise that this dictum had limitations, especially in a drama, which pretended to be realistic. Consequently his prose, with its long compounds, looks unnatural. Bhavabhūti was of course a much greater sinner in this respect than our poet.

Then again in the *Veṇīsaṃhāra* we have evidence of the poet's careless writing in many places.²³ Rules of grammar, both in the matter of the formation of words and of syntax, are found to be violated on some occasions.²⁴

- (23) Instances of these have been duly pointed out in the Notes. Attention may here be drawn to a few cases. In ii. 10 and iii. 29 Duryodhana begins by referring to himself in the plural and then speaks of himself in the singular in the same stanzas. In ii. 22 Duryodhana speaks of Bhānumatī in the third person as 'अस्याः मृगाक्षयः', but in the sentence which just precedes this stanza he has addressed her as 'भवति'. A most glaring instance of Bhaṭṭa Nārāyaṇa's careless and confused style is supplied by iii. 24 and the prose passage that precedes it.—

As examples of careless expressions we may note 'मध्यमपाण्डवः' (p. 115) in the sense of Bhīmasena. 'तृतीयस्तेनुजः' (p. 100) in the sense of Arjuna with reference to Yudhiṣṭhira and the expressions 'आतृशत' (iii. 17) and 'सुतशत' (v. 3) in the sense of 99 Kauravas.—Tautologous expressions like 'अन्यस्मिन्नपि जन्मोन्तर' p. 102 and 'कर्णार्शोविषभोगानि' vi. 1 must also be put down to the poet's careless writing.

- (24) For Bhaṭṭa Nārāyaṇa's violence of grammar see above footnote (s) p. 16. Also note 'तदलमेव प्रकृतिसुकुमारमात्मानं खेदयितुम्' where the infinitive 'खेदयितुम्' is ungrammatical for the grammatically correct gerund 'खेदयित्वा'. Similarly in 'अलभत्यर्थमात्मानं शोकानले प्रक्षेप्तुम्' p. 79, 'प्रक्षेप्तुम्' should be 'प्रक्षिप्य'. 'वरातिह्नधनुषः' (ii. 2), 'सुतनु' (ii. 21) and 'आत्तधनुषाम्' (iii. 21) are also inaccurate from the strict grammatical point of view. The infinitive 'अध्यवसितुम्' in the famous 'वक्तुं मुक्तरं दुष्करम् ध्यवसितुम्' is a grammatical blunder. The correct form is 'अध्यवसातुम्'. The word 'संगर' has been used in the neuter in v. 21, though it is masculine. The compound 'भवतासुत' in v. 9 is grammatically incorrect.

There is nothing very striking in Bhaṭṭa Nārāyaṇa's vocabulary and selection of words. He had no *penchant* for difficult and out-of-the-way words, such as Bhavabhūti had. In this he resembles Kālidāsa who, though using a large number of words, hardly, if ever, employs a word of unusual occurrence when a simpler one is available.

X BHATTA NARAYANA AND BHAVABHUTI

In determining the date of Bhaṭṭa Nārāyaṇa we remarked above (p. 18) that the style and general construction of the *Veṇīsaṃhāra* show that Bhaṭṭa Nārāyaṇa belonged to the age of Bhavabhūti. In this Section we desire to indicate the points of similarity and contrast between these two poets.

First then both Bhavabhūti and Bhaṭṭa Nārāyaṇa are proficient in the delineation of pathos. Against the strict rule of dramaturgy, which says that either the love or the heroic sentiment should be principal in a drama,¹ Bhaṭṭa Nārāyaṇa has made karuṇa or pathos the prevailing sentiment is karuṇa. Both of them show skill in the delineation in his *Uttararāmacarita*, where also the principal sentiment is karuṇa. Both of them show skill in the delineation of other sentiments, but it must be admitted that Bhavabhūti is a greater master of this art than Bhaṭṭa Nārāyaṇa. Bhavabhūti, it is true, found ample opportunities for the delineation of different sentiments in his three dramas. Bhaṭṭa Nārāyaṇa with only one drama to his credit did not have so many. All the same it cannot be questioned that though Bhaṭṭa Nārāyaṇa may sometimes rise to Bhavabhūti's level, the author of the *Veṇīsaṃhāra* cannot be put down as an equal of the author of the *Uttararāmacarita*.

Secondly, both these poets are unsuccessful in the development of the plot and in the arrangement of the various incidents constituting it. Both of them were not able to evolve out of the materials chosen by them a well-connected story fit for dramatic purposes. In his *Mahāvīracarita* and *Uttararāmacarita* Bhavabhūti resorted to the *Rāmāyaṇa* for his plot, even as Bhaṭṭa Nārāyaṇa turned to the other great national epic for the plot of his *Veṇīsaṃhāra*. This certainly acted as a handicap in the case of both these poets for the proper development of the plot. But Bhavabhūti suffered no such disadvantage in his *Mālatīmādhava*. But even there he has not been able to evolve out of the various incidents a harmonious story. Both Bhaṭṭa Nārāyaṇa and Bhavabhūti were in short defective in dramatic construction. As dramatic artists both cannot be said to be very successful.

(1) Vide foot-note (p) above on p. 94.

We have seen above (p. 125) that Bhaṭṭa Nārāyaṇa displays close acquaintance with the technique of scenic representation on the stage. Bhavabhūti also, we know from his own statements,² was friendly with actors and consequently must have been familiar with the requirements of a drama for success in a theatre. In spite of their knowledge of the technical side of dramatic representation both the poets have not been successful in giving us plays that would be successful on the stage. Bhavabhūti's *Uttararāma-carita* for example is considered to be more a dramatic poem than a poetic drama. Perhaps the same may be said with regard to the *Veṇiśamhāra* of Bhaṭṭa Nārāyaṇa.

It has been shown above that Bhaṭṭa Nārāyaṇa lacked sense of proportion.³ The same accusation is levelled against Bhavabhūti.

In the matter of their literary style Bhaṭṭa Nārāyaṇa and Bhavabhūti resemble most. Both write a rough and rugged style, clearly distinguishable from the polished and elegant style of Kālidāsa. Both show fondness for long compounds and many a time use more words than are necessary. Both display skill in the art of making the sound an echo of the sense. Both seem clearly to be under the influence of Daṇḍin's dictum regarding profuseness of compounds forming the essence of prose.

It will thus be seen that as dramatists Bhaṭṭa Nārāyaṇa and Bhavabhūti resemble each other in many respects. It would therefore not be wrong to say that both belonged to the same literary age.

In the above paragraphs we have shown that Bhaṭṭa Nārāyaṇa resembles Bhavabhūti in many respects. That has been done to prove that both of them belonged to the same age. But it must not be inferred therefrom that we consider Bhaṭṭa Nārāyaṇa to be Bhavabhūti's equal as a poet. There are points in which they differ and in which Bhavabhūti is far superior to Bhaṭṭa Nārāyaṇa. In fairness to Bhavabhūti we must say a few words about these points as well.

(2) Read:— ' भवभूतिनाम जतुकर्णपुत्रः कविर्मित्रधेयमस्माकम् ' महावीरचरित
प्रस्तावना; ' भवभूतिनामा जातुकर्णपुत्रः कविर्निसर्गसोहृदेन भरतेषु '
मालतीमाधव-प्रस्तावना.

(3) Vide pp. 124-125 above.

Even in the matter of literary style in which the two poets resemble most, Bhavabhūti impresses us as a greater artist. His vocabulary is much larger than that of Bhaṭṭa Nārāyaṇa and he seems to wield greater command over the language than the author of the *Veṇīśaṃhāra*.

As a poet of nature Bhavabhūti far surpasses Bhaṭṭa Nārāyaṇa. The love for the grand and sublime in nature that we see in Bhavabhūti's plays is nowhere visible in the *Veṇīśaṃhāra*. The close observation of varied nature and natural phenomena that we find in Bhavabhūti is not met with Bhaṭṭa Nārāyaṇa. As a matter of fact as we saw before,⁴ Bhaṭṭa Nārāyaṇa does not distinguish himself very much as a poet of nature.

As a delineator of human passions and emotions and especially of the tender feelings of the human heart Bhavabhūti once more surpasses Bhaṭṭa Nārāyaṇa. Bhavabhūti's conception of conjugal love is perhaps the grandest and the most sublime that we have in Sanskrit dramatic poetry. The love that Bhaṭṭa Nārāyaṇa deals with in his second Act is of the sensual kind. There is no doubt Bhavabhūti possessed far greater knowledge of the workings of human hearts than Bhaṭṭa Nārāyaṇa.

(4) Vide p. 127 above.

XI SOCIETY IN BHATTA NĀRĀYANA'S DAYS

In composing a drama such as the *Veṇīsaṁhāra* a poet can have no intention of portraying a picture of contemporary society. In fact it would be his endeavour to make his picture correspond as closely as possible to the society of the days to which the plot of his drama belongs. Yet it is always possible to get a few glimpses of contemporary society from the study of a poet's works. For, though the poet may not consciously desire it, contemporary society is to a certain extent reflected in his works.

First, then, as regards the state of religious beliefs in Bhaṭṭa Nārāyaṇa's days, we have already seen in the first Section of this Study that the two prevailing religions were Brahmanism and Buddhism. While Buddhism was powerful at Kanouj and went to the length of persecuting the followers of the Vedic religion,¹ Brahmanism found support in Bengal where it was followed in its ancient form viz. the performance of sacrifices. The fact that Bhaṭṭa Nārāyaṇa compares was with a sacrifice² shows that the performance of sacrifices was a common occurrence. There is also a reference to oblation being offered in blazing fire.³ The cult of bhakti or devotion to Viṣṇu also prevailed. The two deities, that prominently received worship, were Viṣṇu and Siva. The sun too was an object of adoration.⁴ The pantheon included some other deities as well.⁵ Even as now flowers formed the principal material with which deities were worshipped.⁶

(1) It must be stated here that there are no references to Buddhism in the *Veṇīsaṁhāra*.

(2) Vide foot-note (o) on p. 13 above.

(3) See 'आहुतिहुतेन प्रज्वलितेन भगवता हुताशनेन च नश्यतु ।' Act ii, p. 37

(4) Read 'हुजे तरलिके, उपनय मे कसुमानि यावदपरायामपि देवतानां सपर्यां निर्वर्तयामि ।' Act ii., p. 40.

(5) Note 'हुजे तरलिके, उपनय मे कसुमानि यावदपरायामपि देवतानां सपर्यां निर्वर्तयामि ।' Act ii, p. 41.

(6) Vide the preceding foot-note and i, 1.

Various religious rites and vows were evidently in vogue. The observance was supposed to be efficacious in securing desired objects. It was not necessary that the person, who was to achieve the object, should himself perform the rites or observe the vows. Some other person could do so in his interest. For we remember in the second Act Bhānumatī undertakes to observe certain vows in order to ensure victory for her husband in the war.⁷ Gifts to Brāhmaṇas was another form of religious charity.⁸ Nāma-saṅkīrtana or muttering of a deity's name was also supposed to be effective from the religious point of view.⁹ Personal decorations were discarded while engaged in religious observances.¹⁰

Among religious practices must be included the performance of funeral rites and the presentation of obsequial water to the dead.¹¹ Cremation was the prevalent method of disposing of the dead bodies.¹² In the performance of the śrāddha water was offered to three immediate ancestors, who are known to constitute a pārvāṇa, even as in modern

- (7) Read 'एषा भानुमती देवी पत्युः समरविजयाशंसया अयं प्रभूति आरब्धानियमा बालोद्याने तिष्ठति ।' Act ii, p. 26; आर्यपुत्र, अभ्यनुज्ञातायास्त्वया अस्ति मे कस्मिन्नपि नियमेऽभिलाषः ।' Act ii, p. 42 and 'किन्तु आर्यपुत्रेऽस्यैव मनोरथसंपत्तिमाभिनन्दामि ।' Act. ii, p. 43.

- (8) Note 'तद्देवतानां प्रणामेन द्विजानि जनप्रतिग्रहेण च अन्तर्यताम् ।'
Act ii, p. 38.

- (9) See 'येनावामपि प्रतिष्ठापयन्त्यौ प्रशंसया देवनायकानिनेन च परिहरिष्यावः ।'
Act ii, p. 28

- (10) Read 'वक्त्रेन्दुं ते नियममुपितालक्तकाङ्काधरं वा' ii, 18c.

- (11) Note 'अधून्मिश्रं कथंचिद्दत्तु जलममी बान्धवा बान्धवेभ्यः' v. 36a and 'पितुर्भव वारिदः'
vi. 24d. In Act vi Yudhiṣṭhira offers water to his ancestors and to Bhīmasena who was reported to him to be dead. Vide p. 184 (Text).

- (12) Read 'कुर्वन्त्वासा हतानां रणशिरसि जना वद्विग्नेहभारान्' v. 86b.

days.¹³ Women also offered obsequial water to dead relatives.¹⁴

The belief that some kind of impurity, called *mrtā-sauca*, attached to the relatives of the dead, was held in those days even as in these. For, we find the demon *Cārvāka* refuses to take water from *Yudhiṣṭhira* on the ground that his relatives must be dying every day in the battle that is proceeding.¹⁵

The practice of making conditional offers to deities with a view to secure desired objects, called *navasa* in *Marāṭhī*, was in vogue,¹⁶ exactly as it is in modern times.

Some information regarding the secular life of the people can also be had from the *Veṇīsaṃhāra*. Belief in dreams and omens such as the throbbing of the eye, as indicative of future events, was common. *Bhānumatī* dreams an ominous dream and is exceedingly upset thereby

- (13) In Act vi, *Yudhiṣṭhira* offers water to his father, grand-father and great-grand-father. Read एष तावत् सलिलजलमिदं दद्यात् भीष्माय गुरवे । अयं प्रपितामहाय शान्तनवे अयमपि पितामहाय द्वित्रिवर्षाय । (सप्तम्) तातस्याधुनावसरः । अयं तावत् स्वर्गस्थिताय समृद्धीतनाम्ने पित्रे पाण्डवे ।

Act vi. p. 186. *Yudhiṣṭhira*'s three immediate ancestors were *Pāṇḍu*, *Vicitravīrya* and *Sāntanu*. The correct form of the name of his great-grand-father is *Sātanu*. The *Kumbhakonum* edition of the *Mahābhārata*, however, gives in one place (*Ādiparvan* 63.49) the form *Sāntanu*.—*Yudhiṣṭhira* begins this presentation of cavity-fuls of water with *Bhīṣma* because *Bhīṣma* was to him an object of great veneration. This again, though at this time, *Bhīṣma* was alive, he was considered as good as dead, because he was lying on a bed of arrows, waiting for the proper opportunity to die.—Note that the above passage is incorrectly printed in our text on p. 185 and that the translation given there is also incorrect. The student can easily correct it with the proper punctuations given above.

- (14) Note *Yudhiṣṭhira*'s words to *Draupadī* कृष्णे, त्वमपि देहि सलिल-जलम् । Act vi, p. 186.

- (15) Read सुलेभश्च स्वजनविनाशः संप्रामेषु प्रतिदिनमतो नादेयं भवद्भ्यो जलादिकम्. Act vi. p. 187.

- (16) Note the occurrence of the word *upayācitam* in ii. 15.

(p. 29). It was however believed that evils indicated by ominous dreams could be averted by religious practices such as the eulogy of gods and the muttering of the names of the deities.¹⁷ Warriors like Duryodhana (p. 41) and Aśvatthāman (p. 63) feel the throbbing of their left eye and are perturbed on that account. Yudhiṣṭhira on the other hand experiences the throbbing of his right eye and consequently believes that some stroke of good fortune is near (p. 187). It is interesting to note that this belief in dreams and the throbbing of the eye continues unabated even in modern times.

Movements of the stars in the sky were supposed to exercise influence over the lives of human beings, even as now. But evidently a healthy school of thinkers was springing up. They believed there was no truth whatsoever in the suggestive character of dreams and omens. Only the timid were frightened by such things. If at any time movements of stars, dreams, omens and conditional offers bore fruit, such phenomenon must be considered to be purely fortuitous.¹⁸

Caste system was prevalent and Brāhmaṇas were regarded as specially entitled to respect. But the castes evidently were not the water-tight compartments of society that they are supposed to be at present. Even sages, for example, felt no scruples in accepting water from Kṣatriyas to allay their thirst. Cārvāka is ready to drink water that is brought by Yudhiṣṭhira's chamberlain. Only when he comes to know that Yudhiṣṭhira as a Kṣatriya is likely to

(17) Read:—

सखी—यद्येवं तत् कथयतु प्रियसखी । येनावामपि प्रतिष्ठापयन्त्यौ प्रशंसया
देवतासंकीर्तनेन च परिहरिष्यावः ।

चेटी—देवि एवमेतत् । अकुशलदर्शना अपि स्वप्नाः प्रशंसया कुशलपरिणामा
भवन्तीति श्रूयते ।

Act ii, p. 31

(18) Note ‘ (वामाक्षिस्पन्दनं सूचयित्वा) आः कथं ममापि नाम दुर्यो-
धनस्यानिमित्तानि हृदयक्षोभमावहन्ति । (सावष्टम्भम्) अथवा भीरु-
जनहृदयप्रकम्पनेषु का गणना दुर्योधनस्यैवंविधेषु । गीतश्चायमर्थोऽङ्गि-
रसा ।

प्रहाणां चरितं स्वप्नो निमित्तान्युपाचितम् ।

फलन्ति काकतालीयं तेभ्यः प्राज्ञा न बिभ्यति ॥१५॥

Act ii, pp. 48-42

be contaminated by *mṛtāśauca* that he refuses to drink it (p. 166).

The practice of committing suicide on the death of a loved relative,¹⁹ called *Satī* when the person committing suicide is a wife, was in vogue in Bhaṭṭa Nārāyaṇa's days. Such suicide was supposed to secure for the person dying union with the dead person in the other world. While wandering on the battle-field Sundaraka came across a scene wherein the mother and wife of a dead warrior were dying after him.²⁰ The readiness of Yudhiṣṭhira and Draupadī to die on a pyre on learning the news of the death of Bhīmasena points to the prevalence of the same practice. When the wife became *Satī*, she was dressed in red and wore all her ornaments.

Elders received proper respect. It was customary to go to them early in the morning and offer them salutation. In the first Act we find that Draupadī, Subhadrā and other ladies of the Pāṇḍava family had gone to Gāndhārī for bowing to her feet.²¹ In the second Act Bhānumatī also goes to Gāndhārī early in the morning for the same purpose.²² In the fifth Act Arjuna suggests to Bhīmasena that it would not be proper to go to Dhṛtarāṣṭra and Gāndhārī as their sight would afflict the blind couple. Bhīma-

- (19) It is a mistake to suppose, as many do, that only wives committed suicide on the death of their husbands in ancient India. Suicide was committed by other relatives and even friends also.

Compare 'यदेतदनुमरणं नाम तदतिनिष्कलम् । ... मौक्त्यस्वलितमिदं यदुपरते पितरि भ्रातरि सुहृदि भर्तारि वा प्राणाः परित्यज्यन्ते ।' बाण कादम्बरी p. 173 (Peterson).

- (20) Read 'हा अतिक्रम्यं खल्वत्र वर्तते । एषा वारमाता समराविनिहतं पुत्रकं श्रुत्वा रक्तांगुकानिवसनया समग्रसूषणया बन्धा सहानुन्नियते । (सञ्ज्ञाघम्) साधु वरिमातः साधु । अन्यस्मिन्नपि जन्मान्तरेऽनिहतपुत्रकाभाविष्यसि ।' Act iv, p. 105

- (21) Read 'अथ खलु देवी अम्बायाहिता सुभद्राप्रमुखेण सपत्नीवर्गेण परिवृता आर्याया गान्धार्या पादवन्दनं कर्तुं गता' Act i, p. 18

- (22) Note 'अन्विष्यतां देवी भानुमती । अपि निवृत्ता अम्बायाः पादवन्दनसमयाञ्च वेति ।' Act ii, p. 28.

sena, however insists on going to them on the ground that etiquette requires that elders should be saluted.²³

Widows, it would seem, did not arrange their hair in any ornamental fashion, but allowed them to hang loosely on their back in one mass. Ladies in separation also did the same.²⁴ Letting loose the hair was in fact a definite indication of widowhood.²⁵ Tonsure of widows was unknown in the time of the Mahābhārata; nor does it appear to be prevalent in Bhaṭṭa Nārāyaṇa's days. But widows apparently were not allowed to use the bodice to cover their bosom. For, in the account of the dream of Bhānuvatī the removal of her breast-garment is meant to be a definite indication of the infliction of widowhood on her.²⁶

Medical and surgical science had apparently made considerable advance. Arrow-heads were extracted from the bodies by means of powerful pincers and wounds were properly dressed.²⁷ Roads were evidently in good condition and sand was spread on them.²⁸

(23) See:—

भर्तुनः—आर्य, प्रसीद । न युक्तं पुत्रशोकोपपीडितौ पितरौ पुनरस्मद्दर्शनेन
भृशमुद्वेजयितुम् । तद् गच्छावः ।

भीमः—मूढ, अनुलङ्घनीयः सदाचारः । न युक्तमनाभिवाद्य गुरुं गन्तुम् ।

Act v, p. 144.

(24) Vide i. 18 and our note thereon.

(25) Note the significance of Buddhimatikā's words in 'अयि भानु-
मति, युष्माकममुक्तेषु केशहस्तेषु कथमस्माकं देव्याः केशाः संयम्यन्ते ।'

Act i, p. 20.

(26) Read 'नकुलेन पञ्चगशतवधः स्तनांशुकापहरणं चेति नियतमनिशेदर्क-
तर्कयामि ।'

Act ii, p. 41.

(27) Note 'कथमेते खलु स्वामिनो गाढप्रहारहतस्य घनसन्नाहजालदुर्भेद्यमुखैः

कङ्कवदनहृदयाच्छल्यान्युद्धरस्ति ।' Act iv, p. 104 and

शल्यानि व्यपनीय कङ्कवदनैरुन्मोचिते कङ्कटे

बध्देषु व्रणपटकेषु शनैः कर्णे कृतापाश्रयः । v. 1ab.

(28) See 'झाङ्कारी शर्करालः पथिषु' ii. 19, which tells us that the tem-
pestuous wind blowing along roads was charged with sand.

XII THE MODE OF ANCIENT WARFARE

The *Veṇiśaṃhāra* deals with the story of the Mahābhārata war and it is therefore possible to get some idea of ancient warfare from its study. In this Section we propose to put down what we learn about ancient warfare from the *Veṇiśaṃhāra*.

The army consisted of four constituents viz. elephants, chariots, horses and foot-soldiers.¹ It was consequently known as *caturaṅgaṃ balam*. Great warriors used to fight from chariots and were known as *mahārathas*.² In the order of their eminence warriors were known as *rathin*, *mahāratha* and *atiratha*.³ Chariots were decked with golden bells, garlands of flowers and chowries.⁴ They carried golden pitchers of water as a mark of auspiciousness and flew a flag, marked with a special emblem, which proclaimed who the chariot-fighter was.⁵

Weapons of various kinds were used. Of these the bow and the arrows, the mace and the sword were the principal. Javelins (*tomaraka*) and a weapon known as *śakti* were also in use.⁶ What the exact form of the *śakti* was is not quite clear. It was apparently a pointed weapon, furnished with golden bells and studded with jewels. It blazed in its

(1) Read 'कथं...द्विरदतुरंगमचरणचारिणा...महाबादो बलानाम्' p. 65.

'हतगजवाजिनरकलेवरसहस्रपदं' p. 95 and 'उभयबलमिदं दीप्यमान-
कारितुरगपदानिसमुद्भूतधूलिनिकरेण पर्यस्ततत्तद्गजघटासंघातेन च'

p. 108.

(2) Note 'कथमेत महारथाः कर्णादयोऽपि' p. 65.

(3) See iii. 28 wherein Drona is referred to as *atiratha*.

(4) Vide 'उद्धातकणितविलोहमेघघण्टः प्रालम्बद्विगुणितचामरप्रहासः ।' ii. 29;
'०कृतकलङ्कलकिङ्किणीजालमालिना रथन' p. 95.

(5) Read 'ध्वजचपलचामरमुष्मिन्मन्त्रनफकमण्डलुना शिखराबद्धैव जयन्ती सूचि-
नेन.....स्थेन' p. 95.

(6) Read 'भो भा, अस्मद्दर्शनमयस्वलितकामुर्ककृपाणतोमरशक्तयः कौरवचमूभटाः'
p. 96.

career towards the target.⁷ We are told Arjuna threw a śakti at Vṛṣasena, who cut it into three with crescent-shaped arrow.⁸ We know from the Mahābhārata that Karna killed Ghaṭotkaca by means of a śakti, which had been obtained from Indra and had been reserved for Arjuna.

Besides these certain consecrated weapons, called astras, were used.⁹ Apparently they were simple arrows that received miraculous powers when consecrated by the muttering of sacred charms. Separate charms were necessary for their discharge and withdrawal.

But the chief weapons were the bow and the arrows. Archers were so skilful in discharging arrows that it was impossible to observe when they drew them out of the quiver, placed them on the bow-string, took the aim and discharged them at the enemy.¹⁰ A wonderfully large supply of arrows was evidently carried by each great warrior in his chariot. Thus we find that Kṛpa stopped the progress of hostile troops by 'a shower of arrows' (p. 95) and Karna also 'rained a shower of arrows' (p. 107) when he attacked Bhīmasena. Vṛṣasena covered Arjuna's chariot with dark-coloured arrows as a tree in blossom is covered with bees (p. 110). Later on the same young warrior enveloped Arjuna's body with 'thousands of arrows' (p. 110). Arjuna of course was the most dexterous archer of them all. He was so quick in the discharge of arrows that in his fight with Karna and Vṛṣasena he arranged two rivers of arrows flowing in the direction of their chariots. At this time the arrows shot by Arjuna were so numerous

(7) Note 'ततश्च देव...किरीटिना गृहीता रथोत्सङ्गात् कणक्नकाकङ्किणी-जालझङ्कारविराविणी...निशितश्यामलस्निग्धमुखी विविधरत्नाप्रभाभा-सुरभीषणरमणीयदर्शना शक्तिः' and 'प्रज्वलन्तीं शक्तिं प्रेक्ष्य' p. 115.

(8) See 'ततो देव, कुमारवृषसेनेनाकर्णाकृष्टनिशितक्षुरप्रेण...अर्धपथ एव...त्रिधा कृता शक्तिः' p. 116.

(9) Note 'अस्त्रज्वालावलीढप्रतिबलजलधेरन्तरौर्वयिमाणे' iii. 7a and 'तान्ये-वाहितशस्त्रस्मरगुरूण्यस्त्राणि भास्वन्ति मे' iii. 33c.

(10) See 'अविज्ञातसंधानमोक्षनिक्षिप्तशरधारावार्षिणा' p. 107 and 'अविभावित-तूणीरमुखधनुर्गुणगमनशरसंधानमोक्षचटुलकरतलेन कुमारवृषसेनेन'

that heaven and earth were filled therewith and nothing could be seen (p. 117).

These descriptions of the discharge of countless arrows, which are of course copied from the Mahābhārata, must be regarded as gross exaggerations. For otherwise we should have to suppose that the arrows of ancient times were rather harmless affairs. For how could a man, whose body was covered with thousands of arrows, remain alive?

Warriors used to wear armours.¹¹ These apparently gave them protection against arrows, though many a time the armours were pierced through by the arrows.

The bows were supplied with powerful strings which produced a twanging noise that resembled the thunder of clouds (p. 107). Scars were produced on the left wrists (ii. 27) by the striking of the bow-strings and were regarded as decorations by warriors.

Great commanders carried swords with them. The sword apparently was an emblem of office, even as in modern times. But the ancient sword was not the harmless thing of modern days. Dhṛṣṭadyumna cut the head of Droṇa with a sword (p. 12). When Aśvatthāman and Karna fall out, they draw swords and become ready to kill each other (p. 87). Karna thinks of cutting Aśvatthāman's raised foot with his sword (p. 87) and when Aśvatthāman vows not to take any active part in the war, it is the sword that he throws down as a symbol of his abandonment of all weapons (p. 90).

The mace was another common weapon. It was a weapon in which a few specialised. Balarāma was the best mace-fighter of the time and both Bhīmasena and Duryodhana were his pupils in that art. Duryodhana possessed greater skill than Bhīmasena and was Balarāma's favourite pupil. Bhīmasena had strength on his side.¹² The last fight of the war viz. the fight between Bhīmasena and Duryodhana was a mace-fight. Of the younger warriors Vṛṣasena was fond of mace-fight.¹³

(11) Read 'कङ्कटोन्मुक्तदेहे' : ii. 27 and घनसखाहजालदुर्भेद्यसुर्वैः कङ्कवर्धनैः !
p. 104.

(12) See vi. 13 and 16.

(13) Not 'गदायुद्धप्रिय' p. 116, occurring in Duryodhana's lamentations addressed to Vṛṣasena.

The battle-field presented a terrible appearance. Rivers of blood flew and a regular quagmire was produced from the blood, fat, flesh and marrow of men and animals killed. Chariots sometimes stuck in this and valiant foot-soldiers had to plant their feet on these chariots in order to effect further advance.¹⁴

The size of the armies was very large. The white umbrellas that were carried with them produced the illusion of a forest of white lotuses. As the armies moved from one place to another, or met in an encounter, huge clouds of dust were raised and the sun and even the entire sky were obscured.¹⁵

There were certain laws of war that were scrupulously observed. Thus, every day the fight closed with the sunset and during the night people searched for the bodies of their dead relatives on the battle-field and consigned them to the fire (v. 36). Surprise, which is regarded as the most important principle of modern war-fare, was looked down upon in epic India. It was unchivalrous to take the enemy unawares and to attack him while he was unprepared. Warriors therefore blew their conches to announce their arrival, when they wanted to attack an enemy (p. 108). Fights apparently took place at close quarters. For, before they actually commenced and even during their course, wordy defences were thrown at each other by the combatants (pp. 109-110 113 and 116).

At the head of the army was the Commander-in-Chief. Dhr̥ṣṭadyumna was the Commander-in-Chief of the Pāṇḍavas all through the war. The supreme command of the Kaurava army on the other hand passed successively from Bhīṣma to Droṇa, Karṇa, Śalya and Aśvatthāman. It is impossible to find out what exactly was the relation of the Commander-in-Chief with the king and warriors of the royal family on the one hand with other army commanders on the other. It would seem that the Commander-in-Chief's position was more of honour than of duty. He apparently had no control or authority over other commanders that were supposed to fight under him. For, had it not been so, Aśvatthāman would never have dared to behave in the way he is depicted to have done in Act iii. Why was he allowed by King Duryodhana to flout the new

(14) Read i. 27 and pp. 60-61.

(15) See ii. 27c and p. 108.

Commander-in-Chief's authority and even to be ready to strike at him? Why did Duryodhana in his capacity as King, or Karna in his capacity as Commander-in-Chief, not put Aśvatthāman under arrest and dismiss him from the army or order him to be executed for gross insubordination? Even the king was apparently helpless to prevent this unseemly quarrel between two of his best generals. Apart from the question as to who was the aggressor in this quarrel between Aśvatthamān and Karna, the fact that such a quarrel at all took place shows that there was something fundamentally wrong with the army-organization of ancient India.

And that fundamental defect of ancient Indian armies was the absence of proper discipline. Discipline, which includes the subordination of personal interests and ambition, was apparently unknown in ancient India. Each commander fought more or less on his own and there was no central authority that exercised effective control over them all. Commanders apparently thought more about themselves and their interests than about the cause they were fighting for. Drona really had no business to lay down his arms when he learnt the news of the death of his beloved son. By doing so he showed that he valued private affection more than public duty. The same tendency is found in the history of Hindu India in recent times. On the same battle-field, hundreds of years after Drona, in 1761 A.D., Rhausahab Peshwa acted in a similar manner. When Vishvasrao fell, he dismounted his elephant and sought his ruin. Here we had a repetition of the same deplorable preference shown to private grief at the cost of higher duties and responsibilities.

भट्टनारायणकृतम्

वेणीसंहारम्

Text with Translation

श्रीवेङ्कटेशो विजयते

वेणीसंहारम्

प्रथमोऽङ्कः

निषिद्धैरप्येभिर्लुलितमकरन्दो मधुकरैः
करैरिन्दोरन्तर्लुलित इव संभिन्नमुकुलः ।
विधत्तां सिद्धिं नो नयनसुमगामस्य सदसः
प्रकीर्णः पुष्पाणां हरिचरणयोरञ्जलिरयम् ॥ १ ॥

अपि च ।

कालिन्ध्याः पुलिनेषु केलिकुपितामुत्सृज्य रासे रसं
गच्छन्तीमनुगच्छतोऽश्रुकलुषां कंसद्विषो राधिकाम् ।
तत्पादप्रतिमानिवेशितपदस्योद्भूतरोमोद्भूते-
रक्षुण्णोऽनुनयः प्रसन्नदयितादृष्टस्य पुष्पातु वः ॥ २ ॥

ACT I

May this cavityful of flowers, the juice in which is stirred (*lulita*) by bees [as they hover about it], though warded off, the buds in which are fully (*sam*) blown and which consequently appears as though inlaid with (*churita*) the rays of the moon on the inside, bring to us, as it is scattered about at the feet of Hari, [such] success [in our performance] as would prove delightful to the eyes of this assembly. 1

And also,

May the un baffled conciliation [of his beloved] on the part of the enemy of Kamsa [that is, Lord Kṛṣṇa] who followed Rādhikā, as she, becoming angry in the course of their sports on the sands of the Kālindi and renouncing [all] interest in the Rāsa dance, was walking away, bedimmed with tears, who, as he planted his steps of the imprints of her feet felt his hair standing on end [through excess of joy], and was [at last] looked at by his beloved with a pleased countenance, lead you on to prosperity. 2

अपि च ।

दृष्टः सप्रेम देव्या किमिदमिति भयात् संभ्रमाच्चासुरीभिः
शान्तान्तस्तत्त्वसारैः सकरुणमृषिभिर्विष्णुना सस्मितेन ।
औकृष्यास्त्रं सगर्वैरुपशमितवधूसंभ्रमैर्दैत्यवीरैः
सानन्दं देवताभिर्मयपुरदहने धूर्जटिः पातु युष्मान् ॥ ३ ॥

(नान्द्यन्ते ।)

सूत्रधारः—अलमिति विस्तरेण ।

श्रवणाञ्जलिपुटपेयं विरचितवान् भारताख्यमृतं यः ।
तमहमरागमकृष्णं कृष्णद्वैपायनं वन्दे ॥ ४ ॥

And also,

May Dhūrjati [that is, Lord Śiva], who, at the [time of the] burning of the cities [constructed] by Maya, was gazed upon with affection by the goddess [Pārvatī], with fright and confusion by the demonesses who wondered what that [phenomenon] meant, with compassion by sages whose strength lay in a quiet soul (*antastattvam*), with a smile by Viṣṇu, with hauteur by the demon warriors who drew their weapons and [at the same time] allayed the panic of their wives [and] with delight by the deities, protect you. 3

(At the end of the Benediction)

Stage-Manager—Enough of prolixity.

I bow to that Kṛṣṇadvaipāyana, who is free from passion and free from ignorance, and who manufactured the nectar, called the Bhārata, which is fit to be drunk with the hollow cavity of the hands in the form of the ears. 4

१ 'संभ्रमाच्चासुरीभिः' ग-द. २ 'आदायास्त्रं' ग-द. ३ 'अतिप्रसङ्गेन' ग-द-ज.
४ 'अनुष्णम्' ग.

(समन्तादलोक्य ।) भवन्तः परिषदग्रेसराः, विज्ञाप्य नः किञ्चिदस्ति ।

कुसुमाञ्जलिपर इव प्रकीर्यते काव्यबन्ध एषोऽस्त ।

मधुलिह इव मधुबिन्दून् विरलानपि भजत गुणलेशान् ॥ ५ ॥

तदिदं कवेर्मृगराजलक्ष्मणो भट्टनारायणस्य कृतिं वेणीसंहारं नाम नाटकं प्रयोक्तुमुद्यता वयम् । तदत्र कविपरिश्रमानुरोधाद्वा उदात्तकथावस्तुगौरवाद्वा नवनाटकदर्शनकुतूहलाद्वा भवद्भिरवधानं दीयमानमभ्यर्थये ।

(नेपथ्ये) भाव, त्वर्यतां त्वर्यताम् । एते खल्वार्यविदुराज्ञया पुरुषाः सकलमेव शौलषजनं व्याहरन्ति—‘ प्रवर्त्यन्तामपरिहीयमानमातोबविन्यासादिका विधयः । प्रवेशकालः किल तत्रभवतः पाराशर्यनारदतुम्बरुजामदग्र्यप्रभृतिभिर्मुनिवृन्दार-

(*Looking around*) Worthy leaders of the assembly, there is something which we have to submit [to you].

Like another cavityful of flowers, a poetic composition is here (*esaḥ*) scattered before you (*atra*). Accept [please] the particles of excellence, though far and few between, even like bees the drops of honey. 5

Here then we are prepared to represent a drama named *Veṇīsaṃhāra*, the composition of the poet Bhatta-Nārāyaṇa, whose distinctive emblem is Lion (*Mṛgarāja*—Lord of beasts). Therefore, I request you to pay attention to this [performance], whether out of regard for the labours of the poet, or out of reverence for the sublime plot of the story, or out of curiosity to witness a new drama.

(*Behind the curtain*) Honoured Sir, make haste, make haste! Here indeed at the command of worthy Vidura the officers (*purusaḥ*) are calling upon the entire body of actors thus (*iti*)—“Let [all] operations such as the disposition of the musical instruments be commenced so as to leave no defect. This verily is the time of the arrival (lit. entrance) of the revered son of Devakī [that is, Kṛṣṇa], holder of the wheel in his hand, who is followed by prominent sages such as the son of Parāśara [that is, Vyāsa], Nārada, Tumburu and the son of Jamadagni [that is, Paraśurāma], who, through de-

१ ‘तद् भवन्तः’ ग. ‘तत्रभवतः परिषदग्रेसरान्’ ज. २ ‘अभिनवकृतिम्’ द.^२

३ ‘अपरिहीयमानम्’ इति नास्ति ग-द-पुस्तकयोः

कैरनुगम्यमानस्य भरतकुलहितकाम्यया स्वयं प्रतिपन्नदौत्यस्य देवकीसूनोश्चक्र-
पाणेमहाराजदुर्योधनैशिविरं प्रति प्रस्थातुकामस्य ' इति ।

सूत्रधारः—(आकर्ष्य । सानन्दम् ।) अहो नु खलु भोः, भगवता सकलजग-
त्प्रभवस्थितिनिरोधप्रभावविष्णुना विष्णुनाबानुगृहीतमिदं भरतकुलं सकलं
च राजचक्रमनयोः कुरुपाण्डवराजपुत्रयोराहवकल्पान्तानलप्रशमहेतुना स्वयं
संधिकारिणा कंसारिणा दूतेन । तैत्तिकमिति पारिपाश्विक, नारम्भयसि कुशीलवैः
सह संगीतकम् ।

(प्रविश्य । **पारिपाश्विकः**—भवतु । आरम्भयामि । कतमं समयमाश्रित्य गीयताम् ।

sire for the good of the family of Bharata, has personally assumed the role of a mediator and who is desirous, of starting for the camp of the great king, Duryodhana."

Stage-Manager—(*Having heard. With joy*). Ha, now, indeed, oh! The devine Viṣṇu, who possesses the power of creating, sustaining and destroying the whole world, has to-day done a favour to this Bharata-family and [also] to the whole body of kings in that He, the enemy of Kāṁsa, has personally become the messenger, negotiating peace, and [thus] the cause of extinguishing the fire of world destruction in the form of the [impending] war between the Kuru and the Pāṇḍava princes. Then, why is it, [O] Assistant, that you do not commence the concert in company with the actors.

(*Entering*) **Assistant**—Let [it] be [so]. I shall begin. Concerning which season should [the song] be sung?

Stage-Manager—Why, let the music proceed with reference to this very autumnal season, the [entire] group of quarters in which is rendered white with the pollen of Saptacchada and Kāśa flowers and of the [expanding-in-the-night] Kumuda and [white] Puṇḍarīka lotuses, and with the moonlight, stars, planets and the Krauñca birds [herons]. Thus indeed in this autumn,

6

The swans (*dhārtarāṣṭrah*) of beautiful wings and of sweet notes, who deck the quarters [as they fly along]

१ ' धनशिविरसंनिवेशं ' ज. २ वाक्यमिदं ' नेपथ्ये ' पठति द-पुस्तकम्.
३ ' संगीतकमेलेकम् ' ज.

सूत्रधारः—नन्वमुमेव तावच्चन्द्रातपनक्षत्रग्रहकौञ्चहंससमच्छदकुमुदपुण्ड-
रीककाशकुसुमपरागधवलितदिङ्मण्डलं स्वादुजलजलाशयं शरत्समयमाश्रित्य
प्रवर्त्यतां संगीतिकम् । तथा ह्यस्यां शरदि

सत्पक्षा मधुरगिरः प्रसाविताशा मदोद्धतारम्भाः ।

निपतन्ति धार्तराष्ट्राः कालवशान्मेदिनीपृष्ठे ॥ ६ ॥

पारिपाश्विकः—(ससंभ्रमम् ।) भाव, शान्ते पापम् । प्रतिहतममङ्गलम् ।

सूत्रधारः—(सवैलक्ष्यस्मितम् ।) मारिष, शरत्समयवर्णनाशंसया हंसा धार्त-
राष्ट्रा इति व्यपदिश्यन्ते ।

पारिपाश्विकः—न खलु न जाने । कित्वमङ्गलाशंसयास्य वो वचनस्य यस्यस्य
कम्पितमिव मे हृदयम् ।

and whose activities are wild through joy, descend
[from the Mānasa lake] on the surface of the earth
through the influence of the season. 6

[Or punningly]

The sons of Dhṛtarāṣṭra, who have good allies, who
are sweet of speech, who have conquered all quarters
and whose activities are arrogant through the intoxica-
tion [of wealth and power] fall [dead] on the surface
of the earth through the power of Fate. 6

Assistant—(In confusion) Honoured Sir, may sin be allay-
ed! May evil be averted!

Stage-Manager—(With a smile of bewilderment) Māriṣa,
in my desire (āśaṁsā) to describe the autumnal season I
referred to the swans as dhārtarāṣṭras.

Assistant—Not indeed that I do not know! But owing to
the indication (āśaṁsā) of inauspicious things [conveyed]
by your speech, my heart, to tell you the truth, as it were,
trembled.

सूत्रधारः—मारिष, ननु सर्वमेवेदानीं प्रतिहतममङ्गलं स्वयं प्रतिपन्नदौत्येन
संधिकारिणा कंसारिणा । तथा हि ।

निर्वाणवैरदहनाः प्रशमादरीणां

नन्दन्तु पाण्डुतनयाः सह माधवेन ।

रक्तप्रसाधितभुवः क्षतविग्रहाश्च

स्वस्था भवन्तु कुरुराजसुताः समृत्याः ॥७॥

(नेपथ्ये । संधिक्षेपम् ।) आः दुरात्मन् वृथामङ्गलपाठक शैल्युपासद

लाक्षागृहानलविषान्नसमाप्रवेशैः

प्राणेषु वित्तिनिचयेषु च नः प्रहृत्य ।

Stage-Manager—Māriṣa, why, exactly the whole of the evil is now averted by the enemy of Kāṁsa, who is negotiating peace, having personally accepted the role of a mediator. So, surely,

May the sons of Pāṇḍu, whose fire of hostility is quenched owing to the reconciliation of their enemies, rejoice in company with Mādhava. And may the sons of the Kuru-king [Dhṛtarāṣṭra], who have restored (*prasā-dita*) [their legitimate share of] the land to the [Pāṇḍavas, who thus become] attached [to them], and who [consequently] have ended war (*vigrahaḥ*), rest at ease along with their attendants.

[Or punningly]

7

May the sons of Pāṇḍu, who have quenched the fire of their hostility by the annihilation of their enemies, rejoice in company with Mādhava. And may the sons of the Kuru-king who have decorated the earth with their gore and have their bodies (*vigrahaḥ*) destroyed, be the residents of heaven (*sva*) [that is, die] along with their servants.

7

(*Behind the curtain. Reprovingly*) Ah, (you) villain, chanter of a vain auspicious blessing, wretch of an actor,

Will the sons of Dhṛtarāṣṭra, after having struck at our lives and our heaps of wealth by [intending to set]

आकृष्य पाण्डववधूपरिधानकेशान्

स्वस्या भवन्ति मयि जीवति धर्तेराष्ट्राः ॥८॥

(सूत्रधारपारिपाश्विकावाकर्णयतः ।)

पारिपाश्विकः—भाव, कुत एतत् ।

सूत्रधारः—(पृष्ठता विलोक्य ।) अये, एष खलु वासुदेवगमनात्कुरुसंधानममृ-
प्यमाणः पृथुल्लाटतटघटितविकटकीनाशतोरणत्रिशूलायमानभीषणश्रुकुटिरापिब-
न्निव नः सर्वान् दृष्टिपातेन सहदेवेनानुगम्यमानः क्रुद्धो भीमसेन इत एवाभिवर्तते ।
तन्न युक्तमस्य पुरतः स्थातुम् । तदित आवामन्यत्र गच्छावः । (निष्क्रान्तौ)

इति प्रस्तावना

fire to the house of lac [in which they had lodged us],
by [administering me] poisoned food and by [cunning-
ly effecting our] entrance into the gambling hall, and
[above all] after having dragged the garment and hair
of the bride of the Pāṇḍavas, rest at ease, while I am
alive?

8

(The Stage-Manager and the Assistant listen)

Assistant—Honoured Sir, whence [comes] this [utterance]?

Stage-Manager—(Looking behind) Oh, here to this very
side is advancing the enraged Bhīmasena, who cannot tole-
rate peace with the Kurus [that is likely to be brought
about] by the departure of Vāsudeva [to their camp], who,
with his fierce frown formed on his broad forehead and re-
sembling and dreadful trident on the arch of Death (*Kīnā-
śah*), is as it were drinking us all by the glance of his eyes,
and who is followed by Sahadeva. It is, therefore, not proper
to stand in his front. So from here let us go elsewhere.
(Both go out).

END OF PROLOGUE.

१ ' आकृष्ट...केशाः ' ग-ङ्. २ ' कथमयम् ' द-ज. ३ ' विकटश्रुकुटिना
दृष्टिपातेन ' ज.

(ततः प्रविशति सहदेवेनानुगम्यमानः क्रुद्धो भीमसेनः ।)

भीमसेनः—आः दुरात्मन् वृथामङ्गलपाठक शैलुषापसद । ('लाक्षाग्रहानल—

(१-८) इत्यादि पुनः पठति ।)

सहदेवः—(स.नुनयम् ।) आर्य, मर्षय मर्षय । अनुमतमेव नो भरतपुत्रस्यास्य वचनम् । पश्य । निर्वाणवैरदहना इति यथार्थमेव । समृत्याः कुरवः क्षतजालंकृत वसुन्धराः क्षतशरीराश्च स्वर्गस्था भवन्त्विति ब्रवीति ।

भीमसेनः—(सोपालम्भम् ।) न खलु न खल्वमङ्गलानि चिन्तयितुमर्हन्ति भवन्तः कौरवाणाम् । संवेयास्ते भ्रातरो युष्माकम् ।

सहदेवः—(सरोषम् ।) आर्य,

भृतराष्ट्रस्य तनयान् कृतवैरान् पदे पदे ।

राजा न चेन्निषेद्धा स्यात्कः क्षमेत तवानुजः ॥९॥

(Then enters Bhīmasena enraged, being followed by Sahadeva).

Bhīmasena—Ah, villain, chanter of a vain auspicious blessing, wretch of an actor, (Repeats again, i 8 'Will the sons of Dhṛtarāṣṭra etc.')

Sahadeva—(Persuasively) Noble Sir, have mercy, have mercy. The words of this son of Bharata [that is, actor] are indeed (eva) agreeable to us, See. 'Who have quenched the fire of their hostility'—[all] this is just appropriate. 'May the Kurus, who have decked the earth with their blood and whose bodies are destroyed, be the residents of heaven'—thus says he!

Bhīmasena—(Tauntingly). Not indeed, not indeed, is it proper for you to think inauspicious things about the Kauravās! For you they are brothers [by all means] fit to be treated with!

Sahadeva—(In anger) Noble Sir,

Which of your younger brothers would forgive the sons of Dhṛtarāṣṭra, who have caused provocation at every step, if the king [that is, Yudhiṣṭhira] were not to prohibit?

१ 'निर्वाणवैरदहना इति पठित्वान्यथाभिनयति' इति नाट्योक्तिरनयोर्वाक्ययोः धाने दृश्यते द-ज-पुस्तकयोः

भीमसेनः—एवमिदम् । अत एवाहमद्यप्रभृति भिन्नो भवद्भयः । पश्य ।
 प्रवृद्धं यद्वैरं मम खलु शिशोरेव कुरुभि-
 नं तत्रार्यो हेतुर्न भवति किरीटी न च युवाम् ।
 जरासंधस्योरःस्थलमिव विरूढं पुनरपि
 क्रुधा संधिं भीमो विघटयति यूयं घटयत ॥१०॥

सहदेवः—(सानुनयम् ।) आर्य, एवमतिसंभृतक्रोधेषु युष्मासु कदाचित्
 खिद्यते गुरुः ।

भीमसेनः—किं नाम कदाचित् खिद्यते गुरुः । गुरुः खेदमपि जानाति । पश्य ।
 तथाभूतां दृष्ट्वा नृपसदसि पाञ्चलतनयां
 वने व्याधैः सार्वे सुचिरमुषितं वल्कलवरैः ।

Bhimasena—So it is. Hence, to be sure, I am from to-day
 separated from you. See,

Indeed, with regard to that enmity of mine with the
 Kurus, which grew up while yet I was a child, neither
 our noble brother [that is Yudhiṣṭhira], nor Kiriṭin
 [that is, Arjuna] nor you two [that is, Nakula and
 Sahadeva] have been the cause. Bhīma shall break up
 in rage the peace, though effected again, even like the
 broad (*sthalam*) chest of Jarāsandha, though healed up
 again [and again]. You [try to] bring it about, [let
 me see].

10

Sahadeva—(*Persuasively*) Noble Sir, when you are thus ex-
 ceedingly enraged, our worthy brother [that is, Yudhiṣṭhira]
 will perhaps get angry (*khidyate*).

Bhimasena—Is it possible that our worthy brother will per-
 haps get angry? Does our worthy brother know what anger
 (*khedaḥ*) also is? Think.

Having [helplessly] witnessed the daughter of the
 Pāñcāla king [that is, Drupada] reduced to that condi-
 tion in the assembly of kings, we lived for a very (*su*)
 long time in the forest, dressed in bark-garments, in the
 company of hunters. [Then] we dwelt at the residence
 of the Virāṭa king, concealing ourselves by means of
 occupations [most] improper! [And with all this] will

विराटस्यावासे स्थितमनुचितारम्भनिभृतं

गुरुः खेदं खिन्ने मयि भजति नाद्यापि कुरुषु ॥ ११ ॥

तत् सहदेव, निवर्तस्व । एवं चातिचिरप्रवृद्धामर्षोदीपितस्य भीमस्य वचना-
द्विज्ञापय राजानम् ।

सहदेवः—आर्य, किमिति ।

भीमसेनः—एवं विज्ञापय ।

युष्मच्छासनलङ्घनाहंसि मया मग्नेन नाम स्थितं

प्राप्ता नाम विगर्हणा स्थितमतां मध्येऽनुजानामपि ।

क्रोधोल्लासितशोणितारुणगदस्योच्छिन्दतः कौरवा-

नभैकं दिवसं ममासि न गुरुर्नाहं विधेयस्तव ॥ १२ ॥ (उद्धतं परिक्रामति ।)

सहदेवः—(तमेवानुगच्छन् । आत्मगतम् ।) अये, कथमार्यः पाश्चात्याश्चतुः-
शालकं प्रति प्रस्थितः । भवतु तावदहमत्रैव तिष्ठामि । (स्थितः ।)

our worthy brother entertain anger towards me when

I am enraged, [and] not yet towards the Kurus? 11

Then, Sahadeva, go back. And thus request the King at the words of Bhīma ablaze with anger, increased in the course of an exceedingly long time.

Sahadeva—Noble Sir, to what effect?

Bhīmasena—Report in this way.

I prefer (*nāma*) to remain plunged in the sin of transgressing your command, I consent to undergo (*nāma*) censure, incurred even in the midst of younger brothers, keeping to their bounds. To-day for [just] one day—you are not my worthy brother [whom I must obey], nor am I your obedient servant (*vidheyaḥ*), while brandishing up (*ut*) in anger my mace, gory with blood, I annihilate the Kauravās. 12

(*Walks about haughtily*)

Sahadeva—(*Just following him. To himself*) Oh, how, my noble brother has started towards the quadrangle of Pāñcālī! Well, I shall then stay just here.

(*Halts*)

भीमसेनः—(प्रतिनिवृत्त्यावलोक्य च ।) सहदेव, गच्छ त्वं गुरुमनुवर्तस्व ।
अहमप्यायुधागारं प्रविश्यायुधसहायो भवामि ।

सहदेवः—आर्य, नेदमायुधागारम्, पाञ्चाल्याश्चतुःशालकमिदम् ।

भीमसेनः—(सवितर्कम् ।) किं नाम नेदमायुधागारम्, पाञ्चाल्याश्चतुः-
शालकमिदम् । (विचिन्त्य सहर्षम् ।) आमन्त्रयितव्यैव मया पाञ्चाली ।
(सप्रणयं सहदेवं हस्ते गृहीत्वा ।) वत्स, आगम्यताम् । यदार्यः कुरुभिः संधान-
मिच्छन्नस्मान् पीडयति तद्भवानपि पश्यतु ।

(उभौ प्रवेशे नाटयतः ।)

सहदेवः—आर्य, इदमासनमास्तीर्णम् । अत्रोपविश्यार्यः पालयतु कृष्णा-
गमनम् ।

भीमसेनः—(उपविश्य स्मृत्वा ।) वत्स, कृष्णागमनामित्यनेनोपोद्धातेन
स्मृतम् । अथ भगवान् कृष्णः केन पौणेन संधिं कर्तुं सुयोवनं प्रति प्रहितः ।

Bhimasena—(*Turning round and observing*) Sahadeva, go
you, [and] follow our worthy brother! I shall on my part
go to the armoury and provide myself with a weapon.

Sahadeva—Noble Sir, this is not the armoury. This is the
quadrangle of Pāñcālī.

Bhimasena—(*Guessingly*) Indeed, is this not the armoury?
Is this the quadrangle of Pāñcālī? (*Thinking. With joy*)
I have, to be sure, to take leave of Pāñcālī. (*Affectionately
taking Sahadeva by the hand*) Dear brother, come on. That
our worthy brother in his desire to effect peace with the
Kurus, is tormenting us—that you can also see.

(*Both gesticulate entrance.*)

Sahadeva—Noble Sir, here is a seat spread out. Let my
noble brother sit here and await the arrival of Kṛṣṇā [that
is, Draupadī].

Bhimasena—(*Sitting. Remembering*) Dear brother, by
your having introduced (*upodhātāḥ*) [the expression] ‘the
arrival of Kṛṣṇā’ [in your speech], I am reminded [of the
arrival of Kṛṣṇa who has gone on a mission of peace]. Well,
on what condition has the revered Kṛṣṇa been deputed to
Suyodhana to arrange a peace?

सहदेवः—आर्य पञ्चभिर्ग्रामैः ।

भीमसेनः—(कर्णं पिघाय ।) अहह, देवस्याजातशत्रोरप्ययमौदशतेजोप-
कर्ष इति यत्सत्यं कम्पितमिव मे हृदयम् । (परिवृत्य स्थित्वा ।) तद्वत्स, न
त्वया कथितं न च मया भीमेन श्रुतम् ।

यत्तदूर्जितमत्युग्रं क्षात्रं तेजोऽस्य भूपतेः ।

दीयताक्षैस्तदानेन नूनं तदपि हारितम् ॥ १३ ॥

(नेपथ्ये ।) समस्ससदु समस्सदु भट्टिणी । [समाश्वसितु समाश्वसितु भट्टिनी ।]

सहदेवः—(नेपथ्याभिमुखवलोक्यत्मागतम् ।) अये कथं याज्ञसेनी मुहुरुपची-
यमानवाणपटलस्थगितनयना आर्यममीपमुपसर्पति । तत्कष्टतरमापतितम् ।

यद्वैद्युतमिव ज्योतिरार्ये कुद्वेऽब्य संभृतम् ।

तत् प्राशुडिव कृष्णेयं नूनं संवर्धयिष्यति ॥ १४ ॥

(ततः प्रविशति यथानिर्दिष्टा द्रौपदी चेटी च ।)

(द्रौपदी सास्त्रं निश्चसिति ।)

Sahadeva—Noble Sir, with five villages.

Bhimasena—(*Shutting his ears*) Alas, my heart, to tell you the truth, trembles as it were, to see such loss of spirit here on the part of even His Majesty Ajātaśatru ! (*Turning round and sitting*) Therefore, dear brother, you have not reported nor have I, Bhīma as I am, heard [this condition].

Even that lofty, exceedingly terrible, princely (*kṣātra*) lustre, which [once belonged] to this King, has surely been gambled away by him then, while playing with the dice !

13

(*Behind the curtain*) Let my Queen take courage, take courage.

Sahadeva—(*Looking at the curtain. To himself*) Oh, how, Yājñaseni [that is, Draupadī] is approaching the vicinity of my noble brother, with her eyes concealed by a veil of tears that are now and then gathering up. So an extremely sad situation has developed !

That lustre, as of lightning, which to-day has gathered together (*sam*) in my noble brother, who is enraged,

चेटी—समस्तसदु समस्तसदु भट्टिणी । अवणइस्सदि दे मण्णं णिचाणुबद्ध-
कुरुवेरो कुमालो भीमसेणो । [समाश्रसितु समाश्रसितु भट्टिनी । अपनेष्यति ते
मन्युं नित्यानुबद्धकुरुवैरः कुमारो भीमसेनः ।]

द्रौपदी—हञ्जे बुद्धिमदिए, होदि एदं जइ महाराओ पडिऊलो ण भवे । ता
णाहं पेखिखदुं तुवरदि मे हिअअं । [हञ्जे बुद्धिमतिके; भवत्येतद्यदि महाराजः
प्रतिकूलो न भवेत् । तन्नाथं प्रेक्षितुं त्वरते मे हृदयम् ।]

चेटी—(विलोक्य ।) एसो कुमालो चिद्धदि । ता णं उवसप्पदु भट्टिनी ।
[(विलोक्य ।) एष कुमारस्तिष्ठति । तदेनमुपसर्पतु भट्टिनी ।] (परिक्रामतः)

द्रौपदी—हञ्जे, कहेहि णाहस्स मह आगमणं । [हञ्जे, कथय नाथस्य
ममागमनम् ।]

चेटी—जं देवी आणवेद्वै । (परिक्रम्योपसृत्य च ।) जअदु जअदु कुमालो ।
[यदेव्याज्ञापयति । परिक्रम्योपसृत्य च ।) जयतु जयतु कुमारः ।]

भीमसेनः—(अशृण्वन् सक्रोधम् । ‘यत्तद्वर्जितम्’ (१।१३) इति पुनः पठति ।)

चेटी—(परिवृत्य) भट्टिनी, पियं दे णिवेदमि । परिकुविदो विअ कुमालो
लक्खीअदि [भट्टिनि, प्रियं ते निवेदयामि । परिकुपित इव कुमारो लक्ष्यते ।]

Kṛṣṇā will surely augment, even like the rainy
season !

41

(Then enter Draupadī as described and a maid)

(Draupadī tearfully heaves a sigh)

Maid—Let my Queen take courage, take courage. Prince
Bhīmasena, who has formed eternal enmity with the Kurus,
will remove your grief.

Draupadī—Dear Buddhimatikā, [certainly] would this hap-
pen, if His Majesty were not opposed [to it]? Therefore,
my heart is in a hurry to see my lord.

Maid—(Observing) Here is the Prince. Therefore let my
Queen approach him. (They both move on).

Draupadī—Dear, report my arrival to my lord.

१ ‘महाराअस्स पडिऊलो हुविस्सति (महाराजस्य प्रतिकूलो भविष्यति)’
ग-द. २ अतःपरं ‘ता अदेसेहि मे णाहस्य वासभवनं (तदादेशय मे नाथस्य
वासभवनम्)’ इति द्रौपदीवाक्यत्वेन, ततः ‘एदु एदु भट्टिणी (एतेवतु भट्टिणी)’ इति
चेटीवाक्यत्वेन, पुनश्च ‘इति परिक्रामतः’ इति नाट्योक्त्यनन्तरम् ‘एदं वासभवनं ।
एत्थ पविसदु भट्टिणी (एतद्वासभवनम् । अत्र प्रविशतु भट्टिनी)’ इति चेटीवाक्यत्वेन
च पठति क-पुस्तकम् ।

द्रौपदी—हञ्जे, जइ एवं ता अवहीरणावि एसा मं आसासअदि । ता एअन्ते उवविट्ठा भविअ सुणोमि दाव गाहस्स ववसिदं । [हञ्जे, यच्चेवं तदवधीरणाप्येषा मामाश्वासयति । तदेकान्त उपविष्टा भूत्वा शृणोमि तावन्नाथस्य व्यवसितम् ।]

(उभे तथा कुरुतः ।)

भीमसेनः—(सक्रोधं सहदेवमधिकृत्य ।) किं नाम पञ्चभिर्ग्रामैः संधिः ।

मथ्नामि कौरवशतं समरे न कोपाद्

दुःशासनस्य रुधिरं न पिबाम्युरस्तः ।

संचूर्णयामि गदया न सुयोधनोरु

संधिं करोतु भवतां नृपतिः पणेन ॥ १५ ॥

द्रौपदी—(सहर्षम् । जनान्तिकम् ।) गाह, अस्सुदपूर्वं क्खु दे एदिंसं वअणं । ता पुणो पुणो दाव भणाहि । (नाथ, अश्रुतपूर्वं खलु ते ईदृशं वचनम् । तत्पुनपुनस्तावद्गण ।]

Maid—As the Queen commands. (*Walking round and approaching*) May the Prince, be victorious, be victorious.

Bhimasena—(*Not listening. In anger recites again* i. 13 'Even that lofty etc.

Maid—(*Returning*) My queen, I have to report to you a glandsome news. The Prince appears to be as though enraged.

Draupadi—Dear, if so, then even this disregard [in not noticing my arrival], brings me consolation. Therefore, taking a seat in a secluded place I [shall] just hear the determination of my lord.

(*Both do so*)

Bhimasena—(*Angrily, addressing Sahadeva*) What! I should like to know (*nāma*), peace with five villages!

Shall I not in anger destroy the hundred Kauravās in battle? Shall I not drink the blood of Duśśāsana from his chest? Shall I not pound with my mace the thighs of Suyodhana? Let *your* king, [if he likes], make peace on [that] condition!

15

Draupadi—(*Joyfully. Aside*) My lord, unheard-of-before is indeed such utterance of yours. Therefore just say it again and again.

भीमसेनः—(‘मथ्नामि कौरवशतं—’ १।१५ इति पुनः पठति ।)

सहदेवः—आर्य, किं महाराजस्य संदेशोऽयमार्येणाव्युत्पन्न इव गृहीतः ।

भीमसेनः—का पुनरत्र व्युत्पत्तिः ।

सहदेवः—आर्य, एवं गुरुणा संदिष्टम् ।

भीमसेनः—कस्य ।

सहदेवः—सुयोधनस्य ।

भीमसेनः—किमिति ।

सहदेवः—इन्द्रप्रस्थं वृकप्रस्थं जयन्तं वारणावतम् ।

प्रयच्छे चतुरो ग्रामान् कंचिदेकं च पञ्चमम् ॥ १६ ॥

भीमसेनः—ततः किम् ।

सहदेवः—तदेवमनया प्रतिनामग्रामप्रार्थनया पञ्चमस्य चाकीर्तनाद्विषभोजन-
जतुगृहदाहद्यूतसमाद्यपकारस्यानोद्घाटनमेवेदं मन्ये ।

Bhimasena—(*Recites again* i. 15. ‘Shall I not in anger etc.’)

Sahadeva—Noble Sir, has this message of the King been comprehended by my noble brother as being as it were void of [any] significance?

Bhimasena—What again is the significance here?

Sahadeva—Noble Sir, thus went the message of our worthy brother!

Bhimasena—To whom?

Sahadeva—To Suyodhana.

Bhimasena—To what effect?

Sahadeva—

Give [us] four villages, Indraprastha, Vṛkaprastha, Jayantā and Vāraṇāvata and the fifth any one. 16

Bhimasena—What then?

Sahadeva—So, then, by means of this demand for villages individually named and owing to the non-mention of the fifth, I think, [our worthy brother] has thus really (*evam idam*) brought in a prominent way to the notice [of Suyodhana] the places of grievous wrongs [done to us] such as poisoned food, burning the house of lac and [tempting us into] the gambling hall.

१ ‘देहि मे चतुरो ग्रामान् पञ्चमं कंचिदेव तु’ ग-द.

भीमसेनः—(सद्योपम्) वत्स, एवं कृते किं भवति ।

सहदेवः—आर्य, एवं कृते लोके तावत् स्वगोत्रक्षयाशङ्किं हृदयमाविष्कृतं भवति, कुरुराजस्यासंधेयता च तदैव प्रतिपादिता भवति ।

भीमसेनः—मूढ, सर्वमप्येतदनर्थकम् । कुरुराजस्य तावदसंधेयता तदैव प्रतिपादिता यदैवास्माभिरितो वनं गच्छद्भिः सर्वैरेव कुरुकुलस्य निधनं प्रतिज्ञातम् । लोकेऽपि च धार्तराष्ट्रकुलक्षयः किं लज्जाकरो भवताम् । अपि च रे मूर्ख,

युष्मान् ह्येयति क्रोधालोके शत्रुकुलक्षयः ।

न लज्जयति दाराणां सभायां केशकर्षणम् ॥ १७ ॥

दौषदी—(जनान्तिकम् ।) णाह, ण, लज्जन्ति एदे । तुमं वि दाव मा विसुमरेहि । [नाथ, न लज्जन्त एते । तत्त्वमपि तावन्मा विस्मार्थः ।]

भीमसेनः—वत्स, कथं चिरयति पाञ्चाली ।

सहदेवः—आर्य, का खलु वेलात्रभवत्याः प्राप्तायाः । किं तु रोषावेशवशादार्या-
गताप्यार्येण नोपलक्षिता ।

Bhimasena—(*Vehemently*) Dear brother, what would happen when this is done?

Sahadeva—Noble Sir, when this is done, a heart, apprehensive of and consequently shrinking [from] the annihilation of one's own family, will in the first place (*tāvat*) be revealed to the world; moreover (*ca*) the irreconcilableness of the Kuru king will at the same time be proved.

Bhimasena—Fool, all this also is of no use. As for the irreconcilableness of the Kuru king, it was at that very time established, when, indeed, by all of us without exception (*eva*), while proceeding to the forest from here the destruction of the Kuru family was vowed. And even in the world does the destruction of the family of the Dhārtarāṣṭras cause you shame? Moreover, O fool,

Does the annihilation of the enemy's family in anger
make you blush in the world? Does not the pulling

of the hair of [your] wife put you to shame? 17

Draupadi—My lord, these do not feel ashamed! You also
at least (*tāvat*) do not forget.

भीमसेनः—(दृष्ट्वा, सादरम् ।) देवि, वर्धितामर्षैरस्माभिरागतापि भवती नोपलक्षिता । अतो न मन्युं कर्तुमर्हसि ।

द्रौपदी—णाह, उदासीनेषु तुम्हेषु मह मण्णु, ण उण कुविदेसु । [नाथ, उदासीनेषु युष्मासु मम मन्युः, न पुनः कुपितेषु ।]

भीमसेनः—यद्येवमपगतपरिभवमात्मानं समर्थयस्व । (हस्ते गृहीत्वा, पार्श्वे समुपवेश्य, मुग्धमवलोक्य ।) किं पुनरत्रभवतीमुद्विग्नामिवोपलक्षयामि ।

द्रौपदी—णाह, किं उब्बेअकालणं तुम्हेसु सण्णिहिदेसु । (नाथ, किमुद्वेगकारणं युष्मासु संनिहितेषु ।)

भीमसेनः—किमिति नावेदयसि । (केशानवलोक्य ।) अथवा किमावेदितेन जीवत्सु पाण्डुपुत्रेषु दूरमप्रेषितेषु च ।

पाञ्चालराजतनया वहते यदिमां दशाम् ॥ १८ ॥

Bhīmasena—Dear brother, how, Pāñcālī is delaying!

Sahadeva—Noble Sir, indeed, a long time has passed since her ladyship's arrival here. But owing to the influence of the vehemence of anger, the noble lady, though arrived, was not noticed by my noble brother.

Bhīmasena—(*Observing. With courtesy*) Queen, your ladyship, though arrived was not noticed by us, as our ire was roused. So it is not meet for you to entertain anger.

Draupadī—My lord, my anger [rises] when you are indifferent, but not when you are enraged.

Bhīmasena—If so, consider yourself as having your insults avenged. (*Taking her by the hand, making her sit by his side and looking at her face*) How now do I find your ladyship dejected as it were?

Draupadī—My lord, what cause for dejection can there be when you are near?

Bhīmasena—Why is it that you do not disclose (it)? (*Looking at her hair*) Or, what need for (such) disclosure?

Since, the sons of Pāṇḍu being alive and not having travelled to a long distance, the daughter of the Pāñcāla king continues in this condition.

द्रौपदीः—हञ्जे बुद्धिमदिष्ट, कहेहि णाहस्स । को अण्णो मह परिहवेण खिज्जइ ।
[हञ्जे बुद्धिमतिके, कथय नाथस्य । कोऽन्यो मम परिभवेण खिद्यते ।]

चेटीः—जं देवी आणवेदि । (भीममुपसृत्य । अञ्जलिं बद्धा ।) सुणादु कुमालो ।
इदोवि अहिअदरं अज्ज उव्वेअकालणं आसी देवीए । (यदेव्याशापयति ।...

शृणोतु कुमारः । इतोऽप्यधिकतरमद्योद्वेगकारणमार्साद्देव्याः ।)

भीमसेनः—किं नामास्मादप्यधिकतरम् । बुद्धिमतिके, कथय ।

कौरव्यवंशदावेऽस्मिन् क एष शलभायते ।

मुक्तवेणीं स्पृशन्नेनां कृष्णां धूमशिखामिव ॥ १९ ॥

चेटी—सुणादु कुमालो । अज्ज कवु देवी अम्बासहिदा सुभद्राणमुहेण सवत्ति-
वग्गेण परिवुदा अज्जाए गन्वालीए पादवन्दणं कादुं गदा । [शृणोतु कुमारः ।
अद्य खलु दव्यम्बासहिता सुभद्राप्रमुखेण सपत्नीवर्गेण परिवृता आर्याया गान्धार्याः
पादवन्दनं कर्तुं गता ।]

भीमसेनः—युक्तमेतत् । वन्द्याः खलु गुरवः । ततस्ततः ।

Draupadī—Dear Buddhimatikā, inform my lord. Who else is pained at my insult?

Maid—As my Queen commands. (*Approaching Bhīma and folding her hands*) Let the Prince listen. To-day a cause for dejection, greater even than this, has occurred for the Queen.

Bhīmasena—What, do you say (*nāma*) greater than even this? Buddhimatikā, tell [it].

Who is this that is acting the part of a moth to-
wards [me] here (*asmin*), who am the forest conflag-
ration to bamboos (*vaṁśaḥ*) in the form of the family
of the Kauravya [that is, Dhṛtarāṣṭra], by [rudely]
touching Kṛṣṇā [that is, Draupadī] with her braid
unloosed, as [by touching] the line of smoke [arising
from the conflagration], which is dark and is moving
in a column (*veṇī*) ?

19

Maid—Let the Prince listen. To-day, indeed, the Queen,
accompanied by the Mother [that is, Kuntī] and surround-
ed by the group of her co-wives headed by Subhadrā, had
gone to bow down to the feet of the revered Gāndhārī.

चेटी:—तदो पङिणिवुत्तमाणा भाणुमदीए देवी दिट्ठा । (ततः प्रतिनिवर्तमाना भाणुमत्या देवी दृष्टा ।)

भीमसेनः—(सक्रोधम् ।) आः शत्रोर्भार्यया दृष्टा । स्थानं क्रोधस्य देव्याः । ततस्ततः ।

चेटीः—तदो ताए देवीं पेक्खिअ सहीजणदिण्णदिड्डीए संगंवं ईसि बिहसिअ भाणिअं । [ततस्तया देवीं प्रेक्ष्य सखीजनदत्तदृष्ट्या सगर्वमीवद्विहस्य भणितम् ।]

भीमसेनः—न केवलं दृष्टा । उक्ता च । अहो किं कुर्मः । ततस्ततः ।

चेटीः—अइ जण्णसोणि पैच्च गामा पयीअन्ति त्ति सुणीअदि । ता कीस दाणीं विदे केसा ण संजमीअन्ति । [अयि याज्ञसेनि, पञ्च ग्रामाः प्रार्थ्यन्त इति श्रूयते । तत् कस्मादिदानीमपि ते केशा न संयम्यन्ते]

भीमसेनः—सहदेव, श्रुतम् ।

सहदेवः—आर्य, उचितमेवैतत्तस्याः । दुर्योधनकलत्रं हि सा । पश्य ।

Bhimasena—That is proper. Elders deserve to be bowed down to. Then, [what] then?

Maid—Then while returning, the Queen was seen by Bhānumātī.

Bhīmasena—(With rage) Ah, seen by the enemy's wife! *Alas, a [just] cause for the Queen's anger! Further, [what] further?

Maid—Then, having seen the Queen and cast her glance on the group of her friends, she smiled a little with pride and said.

Bhīmasena—Not merely seen, also addressed! Oh, what shall we do? Then, [what] then?

Maid—‘O Yājñaseni [that is, Draupadī], I hear that five villages are being prayed for. Then why even now are your hair not being tied?’

Bhīmasena—Sahadeva, did you hear?

Sahadeva—Noble Sir, this is just befitting her! For, she is the wife of Duryodhana. See.

Indeed, the hearts of women become like [those of

१ ‘युक्तं क्रोधस्थानम्’ ग-द. २ नास्तीदं भीमसेनवाक्यं ज-पुस्तके. ३ न दृश्यते प्रथममिदं वाक्यं ज-पुस्तके.

त्रीणां हि साहचर्याद्भवन्ति चेतांसि भर्तृसदृशानि ।

मधुरापि हि मूर्च्छयते विषविटपिसमाश्रिता वल्ली ॥ २० ॥

भीमसेनः—बुद्धिमतिके, ततो देव्या किमभिहितम् ।

चेटी—कुमाल, जइ परिजणहीणा भवे तदो देवी भणादि । [कुमार, यदि परिजनहीना भवेत्तदा देवी भणति ।]

भीमसेन—किं पुनरभिहितं भवत्या ।

चेटी—तदो मए भणिअं । अइ भाणुमदि, तुह्माणं अमुक्केसु केसहत्येसु कथं अह्माणं देवीए केसा संजमीअन्ति ति । [ततो मया भणितम् । अयि भानुमति, युष्माकममुक्तेषु केशहस्तेषु कथमस्माकं देव्याः केशाः संयम्यन्त इति ।]

भीमसेन—(सपरितोषम् ।) साधु बुद्धिमतिके, साधु । तदभिहितं यदस्मत्परिजनोचितम् । (अधीरमासनादुत्तिष्ठन् ।) भवति पाञ्चालराजतनये, श्रूयताम् । अचिरेणैव कालेन

चञ्चद्भुजभ्रमितचण्डगदाभिघात—

संचूर्णितोरुयुगलस्य सुयोधनस्य ।

their] husbands owing to association. A creeper, though [originally] sweet, no doubt brings on a swoon, when clinging to a poisonous tree. 20

Bhīmasena—Buddhimatikā, what did the Queen say then? *

Maid—Prince, if she had been unaccompanied by her attendants, the Queen would have replied.

Bhīmasena—Well, what did *you* say?

Maid—Then I said thus: 'O Bhānumatī, while the masses of your [that is, of you and your sister-in-law] hair are not loosed, how will the hair of our Queen be tied?'

Bhīmasena—(With satisfaction) Well [done], Buddhimatikā well [done] ! That you have said which was proper for our attendants. (Impatiently getting up from his seat) Honoured daughter of the Pāñcāla King, in only a short time.

Bhīma will decorate your hair, [O] Queen, with his hands reddened with the unctuous (*styāna*), coagulated (*avanadha*), thick blood of Suyodhana, whose pair

१ ' पडिहीणं मम वचनं भवे (परिहीन मम वचनं भवेत्) ' ज.

स्त्यानोवनद्धधनशोणितशोणपाणि-

रुत्तंसयिष्यति कचांस्तव देवि भीमः ॥ २१ ॥

द्रौपदी—किं नाह, दुष्करं तु ए परिकुविदेण । सव्वहा अणुगेह्वन्तु एदं ववसिदं दे भादरो । [किं नाथ दुष्करं त्वया परिकुपितेन । सर्वथानुगृह्णन्त्वेतद्व्यवसितं ते भ्रातरः ।

सहदेव—अनुगृहीतमेतदस्माभिः ।

(नेपथ्ये महान् कलकलः । सर्वे सविस्मयमाकर्णयन्ति ।)

भीमसेन—

मन्यायस्तार्णवाम्भःप्लुतकुहरचलन्मन्दरध्वानधीरः

कोणाघातेषु गर्जत्प्रलयघनघटान्योन्यसंघट्टचण्डः ।

कृष्णाक्रोधाप्रदूतः कुरुकुलनिधनोत्पातनिर्घातवातः

केनास्मत्सिंहनादप्रतिरसितसखो दुन्दुभिस्ताड्यतेऽयम् ॥ २२ ॥

of thighs shall have been well (*sam*) pounded by the strokes of the terrible mace brandished in my restless arms.

21

Draupadī—What is, my lord, difficult for you to accomplish, when [once] you are fully (*pari*) enraged? May your brothers support this determination [of yours] by all means!

Sahadevā—We have favoured this.

(*A great noise behind the curtain. All listen with amazement*)

Bhīmasena—

By whom is this drum beaten-[the drum] which is deep like the sound of the Mandāra mountain as it spinned [on its axle] with its caverns flooded with the water of the ocean agitated in the process of being churned, which is terrible like the mutual clashing of assemblages of thundering clouds of world-destruction as it receives the strokes of the sticks (*koṇaḥ*); which is the harbinger of the [effects of the] wrath of Kṛṣṇā, the stormy (*nirghāta*) wind portending the destruction of the Kuru family, and the friend of the echo of our war-cry?

22

१ 'अपविद्ध' ज. २ 'उत्तम्मयिष्यति' ज. ३ 'नाथ अतिदुष्करं त्वया परिकुपितेन व्यवसितम् । तदनुमन्यतामेतद् व्यवसितं देवताः ।' ज. ४ 'ताडितोऽयम् । ग-ज.

(प्रविश्य सभ्रान्तः) कञ्चुकी—कुमार, एष खलु भगवान् वासुदेवः—

(सर्वे कृताञ्जलयः समुत्तिष्ठन्ति ।)

भीमसेनः—(सभ्रमम् ।) कासौ कासौ भगवान् ।

कञ्चुकी—पाण्डवपक्षपातामर्षितेन सुयोधनेन—

(सर्वे सभ्रमं नाटयन्ति ।)

भीमसेन—किं संयतः ।

कञ्चुकी—नहि नहि, संयन्तुमारब्धः ।

भीमसेन—अथ किं कृतं देवेन ।

कञ्चुकी—ततः स महात्मा दर्शितविश्वरूपतेजःसंपातमूर्च्छितमवधूय कुरु-
कुलमस्मच्छिविरसनिवेशमनुप्राप्तः कुमारमविलम्बितं द्रष्टुमिच्छति ।

भीमसेन—(सोपहासम् ।) किं नाम दुरात्मा सुयोधनो भगवन्तं संयन्तु-
मिच्छति । (आकाशे दत्तदृष्टिः ।) आः दुरात्मन् कुरुकुलपांसुल, एवमतिक्रान्त-

(*Entering confused*) Chamberlain—Prince, here, indeed, the
divine Vāsudeva—

(*All get up, folding their hands*)

Bhīmasena—(*With confusion*) Where is he, where is he,
the divine Lord?

Chamberlain—By Suyodhana, enraged at this partiality to-
wards the Pāṇḍavas—

(*All gesticulate confusion*)

Bhīmasena—What, seized?

Chamberlain—Not indeed, not indeed! [Merely] attempted
to be seized!

Bhīmasena—What then was done by the Lord?

Chamberlain—Then the high-souled Lord, disregarding the
family of the Kurus that fainted at the encounter (*sam-
pātaḥ*) of the refulgence of His Universe-Form displayed
[by Him], arrived at the site of our camp, [and now] He
desires to see the Prince without delay.

Bhīmasena—(*With ridicule*) What, is it possible (*nāma*)
the evil-souled Suyodhana desires to seize the Lord? (*Fix-*

१ अतः परम् 'संयमितुमारब्धः' इत्याधिकं सर्वेषु मुद्रितपुस्तकेषु. २ 'संयमितुम्'
ग.ज. ३ 'संयमितुम्' ग.ज.

मर्यादे त्वयि निमित्तमात्रेण पाण्डवक्रोधेन भवितव्यम् ।

सहदेवः—आर्य किमसौ दुरात्मा सुयोधनहतको वासुदेवमपि भगवन्तं स्वेन रूपेण न जानाति ।

भीमसेनः—वत्स, मूढः खल्वयं दुरात्मा कथं जानातु । पश्य ।

आत्मारामा विहितरतयो निर्विकल्पे समाधौ

ज्ञानोत्सेकाद्विघटिततमोग्रन्थयः सत्त्वनिष्ठाः ।

यं वीक्षन्ते कैमपि तमसां ज्योतिषां वा परस्ता—

त्तं मोहान्धः कथमयममुं वेत्तुं देवं पुराणम् ॥ २३ ॥

आर्य जयंधर, किमिदानीमध्यवस्यति गुरुः ।

कञ्चुकी—स्वयमेव गत्वा महाराजस्याध्यवसितं ज्ञास्यति कुमारः । (निष्क्रान्तः ।)

ing his gaze in the sky) Ah! [you] evil-souled bane of the Kuru family, you having thus transgressed [all] bounds, the wrath of the Paṇḍavas would be a mere [outward] instrument [of your ruin].

Sahadeva—Noble Sir, does not that evil-souled wretch of Suyodhana comprehend even the divine Vāsudeva in his proper character?

Bhīmasena—Deluded, indeed is this evil-souled [man] ! How could he comprehend? See.

How could this [Duryodhana], blinded [as he is] by infatuation, comprehend this ancient God, whom [sages], who find their all-sided (ā) delight in themselves, who have fixed their love on undifferentiated (*nirvikalpa*) mental concentration, who have severed [all] knots of ignorance by means of a profuseness of knowledge and who are [firmly] established in [the quality of] godness, realise as being incomprehensible (*kamapi*) and lying beyond [the regions of] darkness and light?

23

Venerable Jayandhara, what at present is our worthy brothers doing?

Chamberlain—The Prince will understand the doing of His Majesty after he goes [to him] in person. (*Goes out*).

(नेपथ्ये । कलकलानन्तरम् ।) भो भो द्रुपदविराटवृष्ण्यन्धकसहदेवप्रभृतयोऽ-
स्मदक्षौहिणीपतयः कौरवचमूप्रधानयोधाश्च, शृण्वन्तु भवन्तः ।

यत् सत्यव्रतभङ्गभीरुमनसा यत्नेन मन्दीकृतं

यद्विस्मर्तुमपीहितं शमवता शान्तिं कुलस्येच्छता

तदयूतारणिसंभृतं नृपसुताकेशाम्बराकर्षणैः

क्रोधज्योतिरिदं महत् कुरुवने यौधिष्ठिरं जृम्भते ॥ २४ ॥

भीमसेनः—(आकर्ष्य । सहर्षम् ।) जृम्भतां जृम्भतामप्रतिहतप्रसरमार्यस्य
क्रोधज्योतिः ।

द्रौपदी—णाह, किं दाणीं एसो पलअजलहरत्यणिदमंसलो क्खणे क्खणे
समरदुन्दुही ताडीआदि । [नाथ, किमिदानीमेष प्रलयजलधरस्तनितमांसलः क्षणे क्षणे
समरदुन्दुभिस्ताड्यते ।]

भीमसेनः—देवि, किमन्यत् । यज्ञः प्रवर्तते ।

द्रौपदी—(सविस्मयम् ।) को एसो जण्णो । [क एष यज्ञः ।]

(*Behind the curtain. After a noise.*)

O, ye, commanders of our divisions (*akṣauhiṇī*), Dru-
pada, Virāṭa, Vṛṣṇi, Andhaka, Sahadeva and others, let all
of you listen.

Here that great fire of wrath belonging to Yudhiṣ-
ṭhira, which was enkindled [long ago] in the wooden
sticks (*araṇi*) of gambling by the dragging of the hair
and garment of the Princess [Draupadī], which was
[hitherto] checked with effort [by the King] with a
mind apprehensive of the violation of his vow of truth-
fulness, and which was even sought to be forgotten by
the peaceful [Yudhiṣṭhira] anxious for the peace of
the family, is spreading widely in the forest of the
Kurus.

24

Bhimasena—(*Listening with joy*) May the fire of the wrath
of our noble brother spread on and on with its course un-
impeded.

Draupadī—My Lord, why now is this war-drum, deep like
the thundering of clouds of world-destruction, is being
beaten every moment?

Bhimasena—My Queen, what else? A sacrifice is proceeding.

भीमसेनः—रणयज्ञः । तथा हि ।

चत्वारो वयमृत्विजः स भगवान् कर्मोपदेष्टा हरिः

संग्रामाध्वरदीक्षितो नरपतिः पत्नी गृहीतव्रता । ^{२५}

कौरव्याः पशवः प्रियापरिभवक्लेशोपशान्तिः फलं

राजन्योपनिमन्त्रणाय रसति स्फूर्तं यशोदुन्दुभिः ॥ २५ ॥

सहदेवः—आर्य, गच्छामो वयमिदानीं गुरुजनानुज्ञाता विक्रमानुरूपमाचरितुम् ।

भीमसेनः—वत्स, एते वयमुद्यता आर्यस्यानुज्ञामनुष्ठातुमेव । (उत्थाय ।)

देवि, गच्छामो वयमिदानीं कुरुकुलक्षयाय ।

द्रौपदीः—(बाष्पं धारयन्ती ।) णाह, असुरसमराहिमुहस्स हरिणो विअ

Draupadī—(With amazement) What [kind of] sacrifice is this?

Bhīmasena—The sacrifice of war! So indeed.

We four are the officiating priests; that divine Lord, Hari, is the director of the rites; the king [that is, Yudhiṣṭhira] is [the sacrificer] initiated for [this] sacrifice of war; his wife [that is Draupadī] is [the co-partner] observing the [necessary] vow; the Kauravās are the beasts [to be offered as victims]; the fruit is the soothing of the pain of insults [suffered] by [our] beloved; [and this] drum of triumph is booming loudly to invite the princes [to attend the ceremony]. 25

Sahadeva—Noble Sir, being commanded by our noble brother, let us now proceed to perform deeds worthy of our valour.

Bhīmasena—Dear brother, here we are ready ever to execute the order (*amujñā*) of our noble brother. (*Rising up*) My Queen, we now go to [accomplish] the destruction of the Kuru family.

Draupadī—(*Checking the tears*) My lord, may bliss attend on you, as on Hari, prepared for battle with the demons! Whatever mother Kunti hopes, may that be yours!

Both—We accept the utterance of your benediction.

मङ्गलं तुह्यं होतु । जं च अम्बा कुन्दी आसासदि तं तुह्यं होतु ।
[नाथ, असुरसमराभिमुखस्य हरेरिव मङ्गलं युष्माकं भवतु । यच्चाम्बा कुन्त्याशास्ते
तद्युष्माकं भवतु ।]

उभौ — प्रतिगृहीतं मङ्गलवचनमस्माभिः ।

द्रौपदी — अणं च णाह, पुणोवि तुहेहिं समरअदो आअच्छिअ अहं समास्सा-
सइदव्वा । [अन्यच्च नाथ, पुनरपि युष्माभिः समरादागत्याहं समाश्वासयितव्या]

भीमसेनः — ननु पाञ्चालराजतनये, किमवाप्यलौकाश्वासनया ।

भूयः परिभवक्षान्तिलज्जाविधुरिताननम् ।

अनिःशेषितकौरव्यं न पश्यसि धृकोदरम् ॥ २६ ॥

द्रौपदी — णाह, मा क्खु जणसेणीपरिहवुद्धीविदकोवाणला अणवेक्खिदसरीरा
संचरिस्सथ । जदो अप्पमतसंचरणिज्जाइं रिउवलाइं सुणिअन्ति । [नाथ, मा
खलु याज्ञसेनीपरिभवोद्धीपितकोपानला अनवेक्षितशरीराः संचरिष्यथ । यतोऽप्रमत्त-
संचरणीयानि रिपुबलानि श्रूयन्ते ।]

भीमसेन — अयि सुक्षत्रिये,

Draupadī—And another thing, my lord, having returned
from the battle, I should even again be consoled by you.

Bhīmasena—Why, daughter of the Pāñcāla king, what is
the good of [any] vain consolation even now?

You will not see again Vṛkodara [that is, myself],
who has not completely finished with the Kauravās and
whose face has [consequently] turned pale with shame
at having to put up with insults [received]. 26

Draupadī—My Lord, indeed, move not [on the field of
battle], regardless of [the safety of] your body, the fire of
your anger being enkindled by the insults suffered by Yājña-
senī [that is, myself]. For, I hear one has to move about
with absolute caution in the enemy's forces.

Bhīmasena—O excellent lady of the warrior caste—

१ न विद्यते वाक्यमिदं ग-द पुस्तकयोः २ 'अणं च देव भणादि । णाह
तुहेहिं (अन्यच्च देवी भणति । नाथ युष्माभिः)' इत्यादिकमिदमेव वाक्यं चेटीवाक्यत्वेन
ग-द पुस्तके पठतः. ३ 'क्लान्ति' ग-द.

अन्योन्यास्फालंभिन्नद्विपरुधिरवसामांसमस्तिष्कपङ्के
मग्नानां स्यन्दनानामुपरिकृतपदन्यासविक्रान्तपत्तौ ।
स्फीतासृक्पानगोष्ठोरसदशिवशिवातूर्यनृत्यत्कबन्धे
सङ्ग्रामैर्कार्णवान्तःपयासि विचरितुं पण्डिताः पाण्डुपुत्राः ॥२७॥

(निष्क्रान्ताः सर्वे)

इति प्रथमोऽङ्कः

The sons of Pāṇḍu are expert in moving about in the [very] inmost water of the one [great] ocean of battle, where the gallant foot-soldiers plant their feet on [the tops of] chariots, plunged in the mire of the blood, fat (*vasāā*), flesh and brains (*mastiṣka*) of elephants torn to pieces by mutual collisions, and where headless trunks dance to [the tune of] the musical instruments in the form of the inauspicious female jackals, howling in their assembly [gathered] for drinking the plentiful blood [that is spilt].

27

(All go out)

द्वितीयोऽङ्कः

(ततः प्रविशति कञ्चुकी ।)

कञ्चुकी—आदिष्टोऽस्मि महाराजदुर्योधनेन—‘ विनयंधर, सत्वरं गच्छ त्वम् !
अन्विष्यतां देवी भानुमती । अपि निवृत्ता अम्बायाः पादवन्दनसमयान्न वेति !
यतस्तां विलोक्य निहताभिमन्यवो राधेयजयद्रथप्रभृतयोऽस्मत्सेनापतयः समर-
भूमिं गत्वा सभाजयितव्याः ’ इति । तन्मया द्रुततरंगन्तव्यमित्यहो प्रभविष्णुता
महाराजस्य, यन्मम जरसाभिभूतस्य मर्यादामात्रमेवावरोधनिवासः । अथवा
किमिति जरामुपालमेव, यतः सर्वान्तैः पुरचारिणामयमेव व्यावहारिको वेषश्चेष्टा
च । तथा हि ।

नोच्चैः सत्यपि चक्षुःप्रीक्षितमलं श्रुत्वापि नाकर्णितं
शक्तेनाप्यधिकार इत्यधिकृता यष्टिः समालम्बिता ।

ACT II

(Then enters the Chamberlain)

Chamberlain—I am commanded by His Majesty, Duryodhana, thus: ‘Vinayandhara, go you quickly. Let Queen Bhānumatī be searched for [and ascertain] whether she has returned from [having performed] her customary duty (*samayah*) of bowing to the feet of my mother. For, having seen her I have to go to the field of battle and offer congratulations to the commanders of our army, Rādheya [that is, Karna], Jayadratha and others, who have killed Abhimanyu.’ Therefore, I *have* to proceed very quickly and this proves how wonderful (*iti aho*) is the power of His Majesty; for overpowered with age as I am, my residence in the harem is merely a matter of form (*maryādā*) and nothing more (*eva*). Or rather, why should I find fault with my old age, since just this costume and activity are prescribed by custom (*vyāvahārika*) for all attendants of the inner apartment? To explain:

I never saw to my satisfaction, though I had wide eyes; even having heard I heard not; though able-bodied, I leant on the staff because it was prescribed (*adhikṛta*) for my office; with my mind fixed on stum-

१ ‘अवरोधव्यापारः’ द-ज. २ ‘अन्तःपुरिकाणाम्’ ग-द. ३ ‘वैयवहारिकः’ ग; ‘व्यवहारिकः’ द; ‘वैहारिकः’ इत्यपि कुत्रचित्. ४ ‘इक्षितुम्’ ग-द-ज.

सर्वत्र स्वलितेषु दत्तमनसा यौतं मया नोद्धतं

सेवाङ्गीकृतजीवितस्य जरसा किं नाम यन्मे कृतम् ॥ १ ॥

(परिक्रम्य दृष्ट्वा आकाशे ।) विहङ्गिके, अपि श्वश्रुजनपादवन्दनं कृत्वा प्रतिनिवृत्ता भानुमती । (कर्णं दत्त्वा ।) किं कथयसि-आर्य, एषां भानुमती देवी पत्युः समरविजयाशंसया निर्वर्तितगुरुपादवन्दनाद्यभृत्यारब्धानियमां बालोद्याने तिष्ठतीति न तद्भदे, गच्छ त्वमात्मव्यापाराय, यावदहमप्यत्रस्थां देवीं महाराजस्य निवेदयामि । (परिक्रम्य ।) साधु पतिव्रते, साधु, स्त्रीभावेऽपि वर्तमाना वरं भवती न पुनर्भाराराजः । योऽयमुद्यतेषु बलवत्सु अथवा किं बलवत्सु, वासुदेव-सहायेषु पाण्डुपुत्रेष्वरिष्वबाप्यन्तःपुरविहारसुखमनुभवति । (विचिन्त्य ।) इदम-परमयथातथं स्वाभिनश्चेष्टितम् । कुतः ।

आ शस्त्रग्रहणादकुण्ठपरशोस्तस्यापि जेता मुने-

स्तापायास्य न पाण्डुसूनुभिरयं भीष्मः शरैः शायितः ।

blings everywhere, I never walked erect (*udahatam*).

My life being [thus] blinded by servitude, what possibly is there that is done to me by old age? 1

(*Moving about and observing. In the air*) *Vihāṅgikā*, has *Bhānumatī* returned after offering her salutation to the feet of her mother-in-law? (*Directing his ear [towards her]*). What, say [you] thus? 'Worthy Sir, here Queen *Bhānumatī*, who has performed the salutation to the feet of her elder [that is, *Gāndhārī*] and who from to-day has begun [the practice of some] religious observance, with a desire to [ensure] victory in battle for her husband, is staying in the *Bālodyāna*.' Then, good lady, go about your business, while I on my part shall report to His Majesty that the Queen is here. (*Moving round*) Bravo, chaste lady, bravo! Praise-worthy are you, though a woman, not however, His Majesty, who is still (*ayam*) indulging in the pleasure of enjoyments in his harem, when his powerful—or why [should I say] powerful? [It is enough if I said] *Vāsudeva*-helped—enemies, the sons of *Pāṇḍu*, have risen up! (*Meditating*). Here is another instance of improper behaviour on the part of His Majesty. Why [do I say so]?

[The fact that] *Bhīṣma*, the conqueror of even the sage [namely, *Paraśurāma*], whose axe was never blunted since he began to wield his weapon, was here prostrated with arrows by the sons of *Pāṇḍu*, causes

१ 'जातं तथा' ज. २ 'मेवास्वीकृत' ग-द. ३ गुरुदेवपाद' द-झ. ४ अस्मात्परं 'देवगृहे' इत्याधिकं ग-द-ज-पुस्तकेषु. ५ 'बलवत्स्वबलवत्सु वा वासुदेव' ग-द.

प्रौढानेकवनुर्धरारिविजयश्रान्तस्य चैकाकिनो

बाळस्यायमरातिद्धनवनुषः प्रीतोऽभिमन्योर्वधात् ॥ २ ॥

सर्वथा दैवं नः स्वास्ति करिष्यति तद्यावदन्नस्थां देवीं महाराजस्य निवेदयामि ।

(निष्क्रान्तः ।)

इति विष्कम्भकः

(ततः प्रविशत्यासनस्था देवी भानुमती सखी चेटी च ।)

सखी—सहि भाणुमदि, कीस दाणिं तुमं सिविणअदंसणमेत्तस्स किदे अहिमा-
णिणो महाराजदुज्जोहणस्स महिसी भविअ एवं विअलिअवीरभावा अतिमेत्तं
संतप्पसि । [सखि भानुमति, कस्मादिदानीं त्वं स्वप्नदर्शनमात्रस्य कृतेऽभिमानिनो
महाराजदुर्योधनस्य महिषी भूत्वैवं विगलितधीरभावातिमात्रं संतप्यसे ।]

चेटी—भट्टिणी, सोहणं भणादि सुवअणा । सविणअन्तो जणो किं ण क्खु
पेक्खेदि । [भट्टिनि, शोभनं भणति सुवदना । स्वपञ्जनः किं न खलु प्रेक्षते ।]

भानुमती—इज्जे, एवं एदं । किं णु एदं सिविणअं अदिमेत्तं अकुसल-
दंसणं मे पडिमादि । [हज्जे एवमेतत् । किन्तु एष स्वप्नोऽतिमात्रमकुशलदर्शनो
मे प्रतिभाति]

him no anxiety! [On the other hand] he is pleased at
the slaughter of the boy, Abhimanyu, [who was fight-
ing] single-handed, who had been fatigued with [win-
ning] victory over many veteran archers that fought
with him (*ariḥ*) and whose bow had been cut off by the
enemies. ²

Fate would [I hope] bring us blessing in every way. Then
let me report to His Majesty that the Queen is here.

(Goes out)

END OF PRELUDE

(Then enter Queen Bhānumatī sitting on a seat, her Friend
and Maid).

Friend—Friend Bhānumatī, why now are you, being the
Queen of the proud and great king, Duryodhana [as you
are], thus exceedingly tormented for the sake of the mere
vision [seen] in a dream, with your courage [all] dropped
off?

Maid—My Queen, Suvadanā speaks aright. What indeed
does a person not see in sleep?

Bhānumatī—Dear, this is so. But this dream appears to
me to be extremely inauspicious to see.

१ 'सिविणअन्तो (स्वप्नयत्)' ग. २ 'पल्लविदि (प्रलपति)' ग-द-ज.

सखी—जइ एवं ता कहेदु पिअसही । जेण अम्हे वि पडिद्वावअन्तीओ
प्संसाए देवदासंकित्तणेण अ पडिहडिस्सामो । [यद्येवं तत्कथयतु प्रियसखी ।
येनावामपि प्रतिष्ठापयन्त्यौ प्रशंसया देवतासंकीर्तनेन च परिहरिष्यावः ।]

चेटी—देवि, एवं एदं । अकुसलदंसणा वि सिविणआ प्संसाए कुसलपरि-
णामा होन्ति सि सुणीअदि । [देवि एवमेतत् । अकुशलदर्शना अपि स्वप्नाः
प्रशंसया कुशलपरिणामा भवन्तीति श्रूयते ।]

भानुमती—जइ एवं ता कहइस्सम् । अवहिदा होध । [यद्येवं तत्कथयिष्ये
अवहिते भवतम् ।]

सखी—कहेदु पिअसही । [कथयतु प्रियसखी ।]

भानुमती—मुहुत्तअं चिद्ध जाव सव्वं सुमरिस्सम् । [मुहुर्त्तं तिष्ठ यावत् सर्वं
स्मरिष्यामि ।] (चिन्तां नाटयति ।)

(ततः प्रविशति दुर्योधनः कञ्चुकी च ।)

दुर्योधन—सूक्तमिदं कस्यचित् ।

गुप्त्या साक्षान्महानल्पः स्वयमन्येन वा कृतः ।

करोति महतीं प्रीतिमपकारोऽपकारिणाम् ॥ ३ ॥

येनाद्य द्रोणकर्णजयद्रथादिभिर्हृतमभिमन्युमुपश्रुत्य समुच्छ्वसितमिव नश्चेतसा ।

Friend—If so, let my dear friend tell [it], so that we two also, [by] counteracting [that dream], shall avoid [its evil effects] by means of eulogy [of the gods] and muttering [the names of] deities.

Maid—My Queen, this is so. It is heard that dreams, though of inauspicious sight, come to have a happy consequence by means of eulogy [of the gods].

Bhānumatī—If so, then I shall tell. Be attentive.

Friend—Let my dear friend tell.

Bhānumatī—Stop for a while; till I shall recall everything.
(*Gesticulates thinking*)

• (*Then enter Duryodhana and the Chamberlain*)

Duryodhana—Well has this been said by somebody.

An injury to the enemies whether great or small, inflicted whether by oneself or by another, whether covertly or openly, causes great satisfaction.

So that to-day having heard that Abhimanyu is killed by Droṇa, Karna, Jayadratha and others, our heart has as it were breathed [freely].

कञ्चुकी—देव, नेदमतिदुष्करमाचार्यशस्त्रप्रभावाणाम् । कर्णजयद्रथयोर्वा का नामात्र श्लाघा ।

राजा—विनयंधर, किमाह भवान् । एको बहुभिर्बालो दूनशरासनश्च निहत इत्यत्र का श्लाघा कुरुपुङ्गवानोमिति । मूढ, पश्य ।

हते जरति गाङ्गेये पुरस्कृत्य शिखण्डिनम् ।

या श्लाघा पाण्डुपुत्राणां सैवास्माकं भविष्यति ॥ ४ ॥

कञ्चुकी—(सवैलक्ष्यम्) देव, न ममायं संकल्पः । किं तु वः पौरुषप्रती-
घातोऽस्माभिरनालोचितपूर्वं इत्यत एव विज्ञापयामि ।

राजा—एवमिदम् ।

सहस्रस्यगणं सत्रान्ववं सहमित्रं ससुतं सहानुजम् ।

खबलेन निहन्ति संयुगे नचिरात् पाण्डुसुतः सुयोधनम् ॥ ५ ॥

Chamberlain—Your Majesty, this was not very difficult to accomplish for the powers of the arms of the Ācārya [that is, Droṇa]. Or, what possible praise could Karna and Jayadratha have in this [matter]?

King—Vinayandhara, what do you say? 'A boy, [who was fighting] single-handed and whose bow was cut off, was killed by many—here in this matter what praise can arise to the best of the Kurus?' Fool, see:

That same praise will accrue to us, which the sons of Pāṇḍu [derived], when the aged son of Gaṅgā [that is, Bhiṣma] was killed [by them] by placing Śikhaṇḍin in front. 4

Chamberlain—(With bewilderment) Your Majesty, this is not my meaning. But the failure of your valour has never been thought of [as possible] by us before—thus for this reason I respectfully say so.

King—So it is.

Ere long the son of Pāṇḍu shall, by means of his strength, slay in battle, Suyodhana, together with the assemblage of his servants, his kinsmen, his friends, his sons and his brothers. 5

१ 'नैव...चार्यस्य शस्त्रप्रभावात्' ज. २ अस्मात्परं 'तदत्र न खलु कश्चिदोषः'
इत्यधिकं वाक्यं ज-पुस्तके.

कञ्चुकी—(कर्णौ पिघाय । सभयम्) शान्तं पापम् । प्रतिहतममङ्गलम् ।

राजा—विनयंधर, किं मयोक्तम् ।

कञ्चुकी—

सहभृत्यगणं सवान्धवं सहमितं ससुतं सहानुजम् ।

खबलेन निहान्ति संयुगे नचिरात् पाण्डुसुतं सुयोधनः ॥ ६ ॥

एतद्विपरीतमभिहितं देवेन ।

राजा—विनयंधर, अद्य खलु भानुमती यथापूर्वं मामनामन्त्र्य वासभषणात् प्रातरेव निष्क्रान्तेति व्याक्षिप्तं मे मनः । तदादेशय तमुद्देशं यत्रस्था भानुमती ।

कञ्चुकी—इत इतो देवः ।

(उभौ परिक्रामतः ।)

कञ्चुकी—(पुरोऽवलोक्य । समन्ततो गन्धमाघ्राय ।) देव, पश्य पश्य । एतत्तु-
द्दिनकणशिशिरसमीरणोद्बेष्टितवन्धनच्युतशोफालिकाविरचितकुसुमप्रकरमीषदा—
लोहितमुग्धवधूकपोलपौटलोलोप्रसूनविजितश्यामलतासौभाग्यमुन्मीलितबकुल—

Chamberlain—(Closing his ears. With fright) May sin be
quelled! May evil be counteracted!

King—Vinayandhara, what did I say?

Chamberlain—

Ere long Suyodhana shall, by means of his strength,
slay, in battle, the son of Pāṇḍu, together with the as-
semblage of his servants, his kinsmen, his friends, his
sons and brothers. 6

The contrary of this was said by Your Majesty!

King—Vinayandhara, to-day indeed Bhānumatī, without
taking leave of me as usual, went out of my sleeping chamber
just [early] in the morning. So my mind is distracted.
Therefore point out [to me] that region where Bhānumatī is.

Chamberlain—This way, this way, [may] Your Majesty
[come].

(Both move about)

Chamberlain—Looking ahead. Inhaling fragrance from all
sides) Your Majesty, see, [just] see. Here lies in your front
the Bālodyaṇa, where a bed (prakarah) of flowers is formed
by the Śephālikas, that have dropped from their stems, being
rudely (ut) shaken by the wind, that is cool owing to par-
ticles of frost, where the loveliness of Priyaṅgu creepers

१ ' (सहभृत्यगणम् ' इत्यादि पठति) एतद्विपरीतमभिहितं देवेन । ' ग-
२ ' वृन्तवन्धुर ' च. ३ ' पाण्डुफलिनी ' ज.

कुन्दकुसुमसुरभिशीतले प्रभातकालरमणीयमग्रतस्ते बालोद्यानम् । तदवलोकयतु
देवः । तथा हि ।

प्रालेयमिश्रमकरन्दकरालकोशैः

पुष्पैः समं निपतिता रजनीप्रबुधैः ।

अर्काशुभिन्नमुकुलोदरसान्द्रगन्ध—

संसूचितानि कमलान्यलयः पतन्ति ॥ ७ ॥

राजा—(समन्तादवलोक्य ।) विनयंवर, इदमपरममुष्मिन्नपसि रमणीयतरम् ।
पश्य ।

जृम्भारम्भप्रविततदलोपान्तजालप्रविष्टै-

र्हस्तेर्भानोर्नृपतय इव स्पृश्यमाना विबुद्धाः ।

स्त्रीभिः सार्धं धनपरिमलस्तोकलक्ष्याङ्गरागा

मुञ्चन्त्येते विकचनलिनीगर्भशय्यां द्विरेफाः ॥ ८ ॥

(*Syāmalatā*) is eclipsed by the Lodhra flowers, rosy like the slightly red cheeks of beautiful damsels, which is cool and fragrant with the full-blown Bakula and Kunda flowers and which is attractive at [this] hour of the morning. Therefore, let Your Majesty observe. So indeed.

The bees, fallen down [on the ground] along with the night-blowing flowers, with their interiors rendered uneven (*karāla*) with the juice mixed with frost, [now] fall upon the day-lotuses, indicated [to them] by the intense fragrance [proceeding] from the interiors of their buds opened by the rays of the sun. 7

King—(*Looking around*) Vinayandhara, here is another [phenomenon] looking more charming in this early morning. See.

These drones, who are awakened [from their slumber], as they are touched, like [so many] kings, by the rays of the sun, entering through the lattices (*jālam*) in the form of the intervals (*upāntaḥ*) of the petals, extended at the commencement of the opening [of the lotuses], and whose unguent (*aṅgarāgaḥ*) [supplied by the pollen] is [only] slightly visible owing to close dalliance (*parimalaḥ*) [at night], are quitting, along with their mates, their bed in the form of the interior of the many lotuses [now] full-blown. 8

कञ्चुकी—देव, नन्वेषा भानुमती सुवदनया तरलिकया च पर्युपास्यमाना तिष्ठति । तदुपसर्तु देवः ।

राजा—(दृष्ट्वा ।) आर्यं विनयंधर, गच्छ त्वं साङ्गप्रामिकं मे रथमुपकल्पयितुम् । अहमप्येष देवीं दृष्ट्वानुपदमागत एव ।

कञ्चुकी—एष कृतो देवादेशः ।

सखी—पिअसहि, अवि सुमरिदं तुए । [प्रियसखि, अपि स्मृतं त्वया ।]

भानुमती—सहि, सुमरिदम् । अञ्ज किल पमदवणे आसीणाए मम अगगदो केण वि अदिसइददिव्वरूपेण णउलेन अहिसदं वावादिदम् । [सखि स्मृतम् । अद्य किल प्रमदवन आसीनाया ममाग्रत एव केनाप्यतिशयितदिव्यरूपेण नकुलेना-दिशतं व्यापादितम् ।]

उभे—(अवधार्य आत्मगतम् ।) सन्तं पावम् । पडिहदं अमड्डलम् । (प्रकाशम्)

तदो तदो । [शान्तं पापम् । प्रतिहतममङ्गलम् (प्रकाशम्) ततस्ततः ।]

भानुमती—अदिसंदावोविग्गहिअआए विसुमरिदं मए । ता पुणोवि सुमरिअ कहइस्सम् । [अतिसंतापोद्विग्नद्वयया विस्मृतं मया । तत्पुनरपि स्मृत्वा कथयिष्ये ।]

राजा—अहो, देवी भानुमती सुवदनातरलिकाम्यां सह किमपि मन्त्रयमाणा

Chamberlain—Your Majesty, here, I say! (*namu*), is Bhānumatī sitting in company with Suvadanā and Taralikā. May Your Majesty approach [them] then.

King—(*Observing*) Worthy Vinayandhara, go to make ready my war-chariot. I also here follow you close upon your heels after seeing the Queen.

Chamberlain—Here is Your Majesty's command executed. (*Exit*).

Friend—Dear friend, have you recalled?

Bhānumatī—Friend, [I have] recalled. To-day, indeed, just in front of me, as I sat in the Pleasure-garden, a hundred serpents were killed by a certain ichneumon, who surpassed a celestial form [in beauty].

Both—(*Understanding. To themselves*) May sin be quelled, May evil be counteracted! (*Aloud*) Then, [what] then?

Bhānumatī—My heart being agitated (*udvigna*) by extreme anguish, I have forgotten. Therefore, recollecting even again, I shall tell.

King—Oh, Queen Bhānumatī is sitting [here, engaged] in some conversation with Suvadanā and Taralikā. Be it [so].

तिष्ठति । भवतु । अनेन लताजालेनान्तरितः शृणोमि तावदासां विश्रब्धा-
लापम् । (तथा स्थितः ।)

सखी—सहि, अलं संदावेण । कहेदु पिअसही । [सखि, अलं संतापेन ।
कथयतु प्रियसखी ।]

राजा—किं नु खल्वस्याः संतापकारणम् । अथवानामन्त्र्य मामियमद्य
वासाभवनन्निष्क्रान्तेति समर्थित एवास्या मया कोपः । अयि भानुमतिं, अविषयः
खलु दुर्योधनो भवत्याः कोपस्य ।

किं कण्ठे शिथिलीकृतो भुजलतापाशः प्रमादान्मया

निद्राच्छेदविवर्तनेष्वभिमुखं नाद्यासि संभाविता ।

अन्यस्त्रीजनसंकथालघुरहं स्वप्ने त्वया लक्षितो

दोषं पश्यसि कं प्रिये परिजनोपालम्भयोग्ये मयि ॥ ९ ॥

(विचिन्त्य ।) अथवा ।

इयमस्मदुपाश्रयैकचित्ता

मनसा प्रेमनिबद्धमत्सरेण ।

Concealed by this network of creepers I shall just hear their confidential talk. (*Stands so*).

Friend—Friend, away with auguish. Let my dear friend tell.

King—What indeed could possibly be the cause of her auguish? Or, rather, since to-day she went out of my sleeping chamber without taking leave of me, her anger was already (*eva*) guessed by me. O Bhānumatī, indeed, Duryodhana is not a [proper] object of your anger?

Did I through carelessness slacken noose of my creeperlike arms round your neck? Were you not to-day honoured [by me] by turning my face towards you at [the time of] your rollings during interruptions of sleep? Was I observed by you in a dream as being debased by private conversation with another woman? What fault, [O] beloved, do you find in me, who am fit to be censured like a servant [if found guilty]? 9

(*Meditating*) Or rather.

This [lady], whose undivided (*eka*) heart rests on us, has, with a mind in which jealousy has been excited by

नियतं कुपितातिवृल्लभत्वात्

स्वयमुत्प्रेक्ष्य ममापराधलेशम् ॥ १ ॥

तथापि शृणुमस्तावत् किं नु वक्ष्यतीति ।

भानुमती—तदो अहं तस्स अदिसइददिव्वरूविणो णउलस्स दंसणेण उच्छुआ जादा हिहहिअआ अ । [ततोऽहं तस्यातिशयितदिव्यरूपिणो नकुलस्य दर्शनेनोत्सुका जाता हतहृदया च ।]

राजा—(सवैलक्ष्यम्) किं नामातिशयितदिव्यरूपिणो नकुलस्य दर्शनेनोत्सुका जाता हतहृदया च । तत् किमनया पापया माद्रीसुतानुरक्तया वयमेवं विप्रलब्धाः । (सोत्प्रेक्षम् ' इयमस्मद् '—(२।१०) इति पठित्वा ।) मूढ दुर्योधन, कुलटाविप्रलम्ब्यमानमात्मानं बहु मन्यमानोऽधुना किं वक्ष्यसि । (' किं कण्ठे ' (२।९) इत्यादि पठित्वा । दिशोऽवलोक्य ।) अहो, एतदर्थमेवास्याः प्रातरेव विविक्तस्थानाभिलाषः सखीजनसंकथासु च पक्षपातः । दुर्योधनस्तु मोहादविज्ञातबन्धकीहृदयसारः कापि परिभ्रान्तः । आः पापे मत्परिग्रहपांसुले,

love, fancied of herself some slight fault on my part, [just] because I am [so] dear [to her], and verily become angry.

10

Yet, we shall just hear what possibly she would say.

Bhānumatī—Then at the sight of that ichneuman (*nakulāḥ*) of excellent divine beauty I became uneasy (*utsuka*) and lost my heart [*Also punningly*—I grew love-sick and my heart was captivated].

King—(*With bewilderment*) What [did you say]? I should like to know (*nāma*). 'I became eager at the sight of Nakula [the fourth of the Pāṇḍavas and a son of Mādri] of excellent celestial beauty and my heart was attracted!' Then, is it that by this sinful woman, attached to the son of Mādri, we have been deceived? (*Ironically repeating* ii. 10 'This [lady] whose undivided, etc.'). Fool, Duryodhana, what would you say now, (you) who were thinking much of yourself, while [all the time you were] being deceived by this unchaste woman? (*Repeating* ii. 9 'Did I through carelessness, etc.' *Looking about in [all] directions*) Oh, just for this purpose this [lady] had a longing for a solitary place early in the morning and [entertained] special liking for mutual conversation with friends. But Duryodhana, owing to infatuation, knew not the stuff of the harlot's heart and was deluded far away! Ah, sinful woman, disgraceful wife of mine,

तद्भीरुत्वं तव मम पुरः साहसानीदृशानि
 श्लाघा सास्मद्वपुषि विनयव्युत्क्रमेऽप्येष रागः ।
 तच्चौदार्यं मयि जडमतौ चापले कोऽपि पन्थाः
 ह्याते तस्मिन् वितमसि कुले जन्म कौलीनमेतत् ॥ ११ ॥

सखी—तदो तदो । [ततस्ततः ।]

भानुमती—तदो उज्झिअ तं आसणट्ठाणं लदामण्डवं पविसिट्ठं आरद्धा । तदो
 सोवि मं अणुसरन्तो एव्व लदामण्डवं पविट्ठो । [तत उज्झित्वा तदासनस्थानं
 लतामण्डपं प्रवेष्टुमारब्धा । ततः सोऽपि मामनुसरन्नेव लतामण्डपं प्रविष्टः ।]

राजा—अहो कुलटोचितमस्याः पापाया अशालीनत्वम् ।
 यस्मिंश्चिरप्रणयनिर्भरबद्धभाव-
 मावेदितो रहसि मत्सुरतोपभोगः ।
 तत्रैव दुश्चरितमद्य निवेदयन्ती
 ह्रीणासि पापहृदये न सखीजनेऽस्मिन् ॥ १२ ॥

उभे—तदो तदो । [ततस्ततः ।]

[How great was] that timidity of yours in my pre-
 sence, [while how ignoble are] such adventures! That
 praise [bestowed] on our person, [and] this passion for
 even the transgression of modesty! That courtesy to-
 wards me who am [now proved to be] dull-headed,
 [and this] unaccountable mode of wantonness! In that
 illustrious blemishless (*vitamas*) family [you claim
 your] birth, [and] this scandalous conduct [you adopt!] 11

Friend—Then, [what] then?

Bhanumati—Then abandoning the place where I was seated
 I proceeded to enter the bower of creepers. Then he also
 entered the bower of creepers, closely following me.

Duryodhana—Oh, the immodesty of this sinful woman,
 [well] worthy of a harlot!

Are you not, [O] sinful-hearted woman, ashamed to
 disclose to-day your wicked deed before those very
 friends [of yours] here to whom you communicated, in
 private, enjoyment of amorous sports with me, in such
 a way as to completely lay bare (*baddha*) [your] whole
 heart (*bhāvaḥ*) owing to long continued affection
 (*pranayaḥ*)?

भानुमती—तदो तेण संपगम्भपसारिअकरेण अवहिदं मे त्यणंसुअम् ।
[ततस्तेन सर्पगर्भं (सप्रगल्भ) प्रसारितकरेणापहृतं मे स्तनान्कुशम्]

राजा—(सक्रोधम् ।) अलमिदानीमतः परमाकर्णनेन । भवतु तावत्तस्य
परवनितावस्कन्दनप्रगल्भस्य माद्रीसुतहतकस्य जीवितमपहरामि । (किञ्चित्
गत्वा । विचिन्त्य ।) अथवा इयमेव तावत् पापशीला प्रथममनुशासनीया ।
(निवर्तते ।)

उभे—तदो तदो । [ततस्ततः ।]

भानुमती—तदो अज्जउत्तस्स पभादमङ्गलत्तररवमिस्सेण वारविलासिणीजण-
संगीदरवेण पडिबोधिदग्धि । [तत आर्यपुत्रस्य प्रभातमङ्गलतूर्यरवमिश्रेण वारविला-
सिनीजनसंगीतरवेण प्रतिबोधितास्मि ।]

राजा—(सवितर्कम् ।) किं नाम प्रतिबोधितास्मीति स्वप्नदर्शनमनया वर्णितं
भवेत् । अथवा सखीवचनादेव व्यक्तिर्भविष्यति ।

(उभे सविषादमन्योन्यं पश्यतः ।)

सुवदना—जं एत्थ अच्चाहिदं तं भाईरदीप्पमुहाणं णईणं सल्लिण अवहारी-

Both—Then, [what] then?

Bhānumatī—Then he, who stretched out his hand that held a serpent in it, [also punningly—who boldly stretched out his hand,] removed my breast garment.

King—(With anger) Now enough of hearing further than this. Well then (*bhavatu*), in the first place (*tāvat*), I shall take away the life of that accursed son of Mādri, who has been audacious enough to outrage another's wife. (*Going a little. Thinking*). Or rather, this very [woman] of sinful character first be punished. (*Returns*).

Both—Then, [what] then?

Bhānumatī—Then, by the sound of the songs of a group of courtesans, mingled with the sound of the auspicious musical instruments [played upon] at dawn, belonging to my noble lord, I was roused.

King—(In a tone of conjecture) Is it possible (*nama*) that she has described the vision in a dream, [as can be guessed] from [her words] 'I was roused'? Or, from the words of her friend alone the matter would be cleared up.

(Both look at each other with dejection)

Suvadana—Whatever might be calamitous here [that is, in

अदु । भववदाणं बम्हणाणं वि आसीसाए आहुदिहुदेण पज्जलिदेन भववदा
हुदासणेण अणस्सदु । (यदिहात्याहितं तद्भागीरथीप्रमुखानां नदीनां सलिलेना
पह्रियताम् । भगवतां ब्राह्मणानामप्याशिषाहुतिहुतेन प्रज्वलितेन भगवता हुताशनेन
च नश्यतु ।]

राजा—अलं विकल्पेन । स्वप्नदर्शनमेवैतदनया वर्णितम् । मया पुनर्मन्द-
धियाऽन्यथैव संभावितम् ।

दिष्ट्यार्धश्रुतविप्रलम्भजनितक्रोधादहं नो गतां

दिष्ट्या नो परुषं रुपार्धकथने किञ्चिन्मया व्याहृतम् ।

मां प्रत्यार्ययितुं विमुदहृदयं दिष्ट्या कथानं गता

मिथ्यादूषितयानया विरहितं दिष्ट्या न जानं जगत् ॥ १३ ॥

भानुमती—हला, कहेहि किं एत्थ पसत्थं किं वा असुहसूअं ति ।
[इला कथय किमत्र प्रशस्तं किं वाशुमसूचकमिति ।]

(सखी चेटी चान्योन्यमवलोकयतः ।)

सखी—(अपवार्यं ।) एत्थं णत्थि त्योअं वि सुहसूअम् । तदो अलीअं

this dream], let that be washed away by the water of the rivers headed by the Bhāgīrathī. Also by the blessing of the revered Brāhmanas and by means of the divine fire, sacrificed with oblations [and hence] in full (*pra*) blaze, let it be destroyed.

King—Away with doubt. The vision of a dream alone has here been described by her. But dull-witted as I am, I construed it quite otherwise.

Lucky it was that I did not step forth [into her presence] in anger roused by delusion due to [her account] being [only] half heard. Luckily [again] I did not say anything harsh in rage, while she had [yet] half related [her story]. I am glad the narrative [soon] reached its close, [as it were] to convince me whose mind had gone astray. Fortunately the world did not become void of her [owing to her being] falsely accused. 13

Bhānumatī—Dear [friend], tell [me] what here is auspicious, or what forebodes evil.

(The friend and the maid look at each other)

Friend—(Aside) Here there is not even a little that indi-

१ इदं भाषणम् 'अन्योन्यमवलोक्य अपवार्यं ।' इत्याकारकनाट्योक्तिपूर्वकं सखीचेट्योर्भाषणत्वेन पठतः द-ज-पुस्तके.

कथयन्ती पिअसहीए अक्कराहिणी भविस्सम् । सो दाणीं सिणिद्धो जणो जो पुच्छिदो पुच्छिदो परुसं वि हिदं भणादि । (प्रकाशम्) सहि, सव्वं एव्व एदं असुहणिवेदणम् । ता देवदाणं पणामेण तुजादिजणपडिग्गहेण अ अन्तरी-अदु । ण हु दादिणो णउलस्स वा दंसणं अहिसदवहं अ सिविणए पसंसन्ति विअल्लुणाओ । [(अपवार्यं) अत्र नास्ति स्तोकमपि शुभसूचकम् । ततोऽलीकं कथयन्ती प्रियसख्या अपराधिनी भविष्यामि । स इदानीं स्निग्धो जनो यः पृष्ठः परुषमपि हितं भणति । (प्रकाशम् ।) सखि, सर्वमेवैतदशुभनिवेदम् । तद्देवतानां प्रणामेन द्विजातिजनप्रतिग्रहेण चान्तर्यताम् । न खलु दंष्ट्रिणो नकुलस्य वा दर्शन-महिशतवधं च स्वप्ने प्रशंसन्ति विचक्षणाः ।]

राजा—अवितथमाह सूवदना । नकुलेन पन्नगशतवधः स्तनांशुकापहरणं चेति^१ नियतमनिष्टादेकं तर्कयामि ।

पर्यायेण हि दृश्यन्ते स्वप्नाः कामं शुभाशुभाः ।

शतसंख्या पुनरियं सानुजं स्पृशतीव माम् ॥ १४ ॥

(वामाक्षिस्वप्नदत्तं सूचयित्वा ।) आः कथं ममापि नाम दुर्योधनस्यानिमित्तानि

cates bliss. Then [if] I tell a lie, I shall be sinning against my dear friend. That, to be sure (*idānīm*) is an affectionate person, who when consulted, says [what is] beneficial, though unpalatable. (*Aloud*) Friend, the whole of this proclaims evil. So let it be averted by salutation to the deities and gift to a multitude (*janah*) of twice-born people [that is, Brāhmanas]. Indeed, the learned do not commend [as auspicious] the sight of a boar or an ichneumon and the slaughter of a hundred serpents in a dream.

King—Suvadanā says the truth. Slaughter of a hundred serpents and removal of the breast-garment by an ichneumon—this (*iti*) surely [will produce] evil in the future, I guess.

I grant that dreams, [some] auspicious and [some] inauspicious, are indeed seen now and then (*pariyāyena*). But this number, hundred, as though points to me with my brothers [as specially involved in the slaughter].

14

(*Indicating [with appropriate gesticulations] the throbbing of the left eye*). Ah! Evil omens, strangely enough (*nāma*),

१ 'शते' इत्येव गन्धपुस्तकयोः, 'च' इत्येव च ज-पुस्तके.

हृदयक्षोभमौवहन्ति । (सावष्टम्भम् ।) अथवा भीरुजनहृदयप्रकम्पनेषु का गणना दुर्योधनस्यैवंविवेषु । गीतश्चायमर्थोऽङ्गिरसा ।

ग्रहाणां चरितं स्वप्नो^१ निमित्तान्युपयाचितम् ।

फलन्ति काकतालीयं तेभ्यः प्राज्ञा न बिभ्यति ॥ १५ ॥

तद् भानुमत्याः स्त्रीस्वभावसुलभामलीकाशङ्कामपनयामि ।

भानुमती—हला सुवअणे, पेक्ख दाव उदअगिरिसिहैरन्तरविमुक्करहवरो विअलन्तसंज्ञाराअप्पसण्णदुरालोअमण्डलो जादो भअवं दिवहणाहो । (हला सुवदने, पश्य तावदुदयगिरिशिखरान्तरविमुक्तरथवरो विगलत्संध्यारागप्रसन्नदुरालोकमण्डलो जातो भगवान् दिवसनाथः ।]

सखी—सहि, रोसैणिदकणअपत्तसरिसेण लदाजालन्तरापडिदकिरणनिवहेण पिअरिदोञ्जाणभूमिभाओ पूरिदपडिणो विअ रिऊं दुप्पेक्खणिज्जो जादो भअवं

create agitation of mind even in me, [who am] Duryodhana ! (*Haughtily*). Or, what cares Duryodhana for such things [as omens], which are capable of causing tremor in the hearts of [only] the timid people? And this [very] view is expressed in verse by Angiras.

The movements of planets, a dream, omens [and] a conditional offer [to a diety] (*upayācitam*) bear fruit by way of accident. The wise fear them not. 15

Therefore, let me remove Bhānumatī's vain fear, [so] natural to a woman's nature.

Bhānumatī—Dear Suvadanā, just see, the divine lord of the day, with his excellent chariot, allowed to rise up (*vimukta*) [from itself] by the region (*antarāḥ*) of the peak of the rising mountain, has come to possess his orb (serene [but] slipping away).

Friend—Friend, the thousand-rayed divine [sun] has become very difficult to gaze upon, like an enemy, who has accomplished his vow [of revenge]—[the sun] who has rendered tawny (*pīṇjarita*) the ground-portion of the gar-

१ ' आवेदयन्ति ' ग-द. २ ' अनिमित्तान्युपयाचितम् ' द; ' अनिमित्तोत्पातिकं तथा ' ज. ३ ' सिहरन्तरिद (शिखरान्तरित) ' ग-द. ४ ' विअलिअ (विगलित) ' ग-द. ५ ' रोसाणिदकणकान्तिसस्सरौण (रोषान्वितकर्णकान्तिसश्रोकेण) ' न : ' रोसाणिदकणअकान्तिसस्सरौण (रोषान्वितकनककान्तिसश्रोकेण) ' ग. ६ ' रिउ-दुप्पेक्खणिज्जो (रिपुदुष्प्रेक्षणीयः) ' ज.

सहस्सकिरणो । ता समओ दे लोहिदकुसुमचन्दणगम्भेण अग्धेण पज्जुवहादुम् ।
[सखि, रोषणितकनकपत्रसहस्रेण लताजालान्तरापतितकिरणनिबहेन पिञ्जरितोद्यान-
भूमिभागः पूरितप्रतिश इव रिपुर्दुष्प्रेक्षणीयो जातो भगवान् सहस्रकिरणः ।
तत्समयस्ते लोहितकुसुमचन्दनगर्भेणार्घेण पर्युपस्थातुम् ।]

भानुमती—हञ्जे तरलिए, उवणेहि मे अग्धभाअणं जाव भअवदो सहस्सर-
स्सिणो सवरिअं णिव्वट्टेमि । [हञ्जे तरलिके, उपनय मेऽर्घ्यभाजनं यावद् भगवतः
सहस्ररश्मेः सपर्यो निर्वर्तयामि ।]

चेटी—जं देवी आणवेदि । [यदेव्याज्ञापयति ।] (निष्क्रान्ता ।)

राजा—अयमेव साधुतरोऽवसरः समीपमुपगन्तुं देव्याः ।

(प्रविश्य ।) **चेटी**—देवि, एदं अग्धभाअणम् । ता निव्वटीअदु भअवदो
सहस्सरस्सिणो सवरिआ । [देवि, एतदर्घ्यभाजनम् । तन्निर्वर्त्यतां भगवतः
सहस्ररश्मेः सपर्या ।]

(राजोपसृत्य संज्ञया परिजनमुत्सार्य स्वयमेवार्घ्यपात्रं गृहीत्वा ददाति ।)

सखी—(विलोक्यात्मगतम्) कहं महाराओ समाअदो । हन्त, किदो से
पिअसहीए णिअमभङ्गो रण्णा । [कथं महाराजः समागतः । हन्त, कृतोऽस्याः
प्रियसख्या नियमभङ्गो राज्ञा ।]

den, with the multitude of his rays penetrating through the interstices of a net-work of creepers, that [multitude] resembles leaves of burnished gold. Therefore, is it time for you to wait upon [the sun] with an offering (*argyah*) including [in it] red flowers and sandal.

Bhānumatī—Dear Taralikā, bring me the vessel containing materials of the offering, so that I shall accomplish the worship of the divine thousand-rayed [sun].

Maid—As the Queen commands. (*Goes out*)

King—This surely is an exceedingly (*tara*) good opportunity to go near the Queen.

(*Entering*) **Maid**—My Queen, here is the vessel containing materials of offering. Let then the worship of the divine thousand-rayed [sun] be performed.

(*The king approaches and, sending away the attendant with a signal, takes the vessel containing materials of offering himself and hands [it over to the Queen]*).

Friend—(*Observing. To herself*) How, His Majesty has arrived! Alas, the violation of the vow of this dear friend [of mine] is [now sure to be] accomplished by the King.

भानुमती—(दिनकराभिमुखी भूत्वा ।) भअवं, अम्बरमहासरेकसहस्रपत्त-
पुत्रदिशावहूमुहमण्डलकुङ्कुमविसेसअ, सअलभुवणाङ्गणदीवअ, एत्थ सिविण-
अदंमाणे जं किं बि अच्चाहिदं तं भअवदो पणामेण कुसलपरिणामि ससदब्भादु-
अस्स अज्जउत्तस्स होदु । (अर्धे दत्त्वा ।) हँझे तरलिए, उवणेहि मे कुसुमाई
जाव अवरणं वि देवदाणं सवरिअं णिव्वट्टेमि । [(दिनकराभिमुखी भूत्वा ।)
भगवन्, अम्बरमहासरएकसहस्रपत्र, पूर्वदिशावधूमृत्खमण्डलकुङ्कुमविशेषक, सकल-
भुवनाङ्गनदीपंक, अत्र स्वप्नदर्शने यत्किमप्यत्याहितं तद्भगवतः प्रणामेण कुशल-
परिणामि सशतभ्रातृकस्यार्यपुत्रस्य भवतु । (अर्धे दत्त्वा ।) हञ्जे तरलिके, उपनय
मे कुसुमानि यावदपरासामपि देवतानां सपर्यां निर्वर्तयामि] (हस्तौ प्रसारयति ।)
(राजा पुष्पाण्युपनयति । स्पर्शसुखमभिनीय कुसुमानि भूमौ पातयति ।)

भानुमती—(सरोषम् ।) अहो प्रमादो परिअणस्स । (परिवृत्य दृष्ट्वा । ससंभ्रमम् ।)
कथं अज्जउतो । [अहो प्रमादः परिजनस्य । (परिवृत्य दृष्ट्वा । ससंभ्रमम् ।)
कथमार्यपुत्रः ।]

राजा—देवि, अनिपुणः परिजनोऽयमेवंविधे सेवावकाशे । तत् प्रभवत्यनुशासने
देवी । (भानुमती लज्जां नाटयति ।)

Bhānumatī—(Turning her face towards the sun) O divine [sun], the one thousand-petaled [lotus] in the great lake of the-sky, the saffron mark on the round face of the damsel in the form of the eastern quarter, the light of the courtyard in the form of the world, whatever may be calamitous in this vision of a dream-may that, [I pray], by virtue of my adoration to [you], the divine [Lord], turn out happy in its consequence to my noble lord along with his hundred brothers. (Giving the offering) Dear Taralikā, bring me flowers so that I shall accomplish the worship of other deities too. (Stretches out her hands).

(The King brings the flowers. Gesticulating the pleasure of touch [with her hand], he lets the flowers fall on the ground).

Bhānumatī—Oh, [how great is] the carelessness of servants! (Turning round [and] seeing. With confusion). How, my noble lord!

King—My Queen, unskilled is this servant on such occasions of service. The Queen, therefore, has [full] power to punish [him].

(Bhānumatī acts bashfulness)

राजा—अयि प्रिये,

विकिर धवलदीर्घापाङ्गसंसर्पि चक्षुः

परिजनपथवर्तिन्यत्र किं संभ्रमेण ।

स्मितमधुरमुदारं देवि मामालपोच्चैः

प्रभवति मम पाण्योरञ्जलिः सेवितुं त्वाम् ॥ १६ ॥

भानुमती—अञ्जउत्त, अञ्मणुण्णादाए तुए अत्थि मे कस्सि वि णिअमे अहिलासो । [आर्यपुत्र, अभ्यनुज्ञातायास्त्वयास्ति मे कस्मिन्नपि नियमेऽभिलाषः ।]

राजा—श्रुतविस्तर एवास्मि भवत्याः स्वप्नश्रुतान्तं प्रति । तदलमेवं प्रकृतिः सुकुमारमात्मानं खेदयितुम् ।

भानुमती—अञ्जउत्त, मं सङ्का बाहेइ । ता अणुमण्णदु मं अञ्जउत्तो । [आर्यपुत्र, मां शङ्का बाधते । तदनुमन्यतां मामार्यपुत्रः ।]

राजा—(सगर्भम् ।) देवि, अलमनयां शङ्कया । पश्य ।

किं नो व्यासदिशां प्रकम्पितभुवामक्षौहिणीनां फलं

किं द्रोणेन किमङ्गराजविशिखैरेवं यदि क्लाम्यसि ।

King—O [my] beloved,

Direct towards [me] here, who am standing in the position of your servant, your eye accustomed to move towards the white extensive corner. Why this excitement? Talk to me loudly, Queen, [and] in a manner sweet owing to smiles, and lovely (*udāra*). The cavity of my hands is [ever] ready to serve you. 16

Bhānumatī—Noble my lord, permitted by you I have a desire to [observe] a certain vow.

King—I have already (*eva*) heard the details, pertaining to the account of your dream. No use (*alam*), therefore, thus fatiguing your naturally delicate body (*ātmānam*).

Bhānumatī—Noble my lord, fear torments me. Therefore let my noble lord permit me.

•**King**—(*With hauteur*) My Queen, away with this fear. See.

If you thus become distressed, [what is the use of our mighty armies, which have occupied [all] the quarters and have made the [very] earth tremble [under their tread], what [the good] of Droṇa and the arrows of

भीरु भ्रातृशतस्य मे^१ भुजवनच्छायासूखोपास्थिता

त्वं दुर्योधनकेसरीन्द्रगृहिणी शङ्कास्पदं किं तव ॥ १७ ॥

मानुमती—अज्जउत्त, ण ह्व मे किं वि आसङ्काकालणं तुह्येसु सण्णिहिदेसु । किं तु अज्जउत्तस्स एव्व मणोरहसंपत्तिं अहिणन्दामि । [आर्यपुत्र, न खलु मे किमप्याशङ्काकारणं युष्मासु संनिहितेषु । किंत्वार्यपुत्रस्यैव मनोरथसंपत्ति-मभिनन्दामि ।]

राजा—अथि सुंदरि, एतावन्त एव मनोरथा यदहं दयितया संगतः स्वेच्छया विहरामीति । पश्य ।

प्रेमाबद्धस्तिमितनयनापीयमानाब्जशोभं

लज्जायोगादविशदकथं मन्दगन्दास्मितं वा

वक्त्रेन्दुं ते नियममुपितालक्तकाङ्क्षाधरं वा

पातुं वाञ्छा परमसुलभं किं नु दुर्योधनस्य ॥ १८ ॥

(नेपथ्ये महान् कलकलः । सर्वे आकर्णयन्ति ।)

the Aṅga king [that is, Karna]? [O] timid one, you are the wife of the lord of lions, [namely], Duryodhana, residing with happiness in the shade of the forest of arms of my hundred brothers. What can be the object of fear to you?

17

Bhānumatī—Noble my lord, indeed there is no object of fear whatever to me when you are near. But I take delight in [and have consequently to pray for, by observing vows,] the fulfilment of the heart's desires of my noble lord himself. **King**—O beautiful one, thus far only [extend] my heart's desires that I should sport at will in company with my beloved. See.

[I always entertain] a longing to drink your moon-like face, by which the beauty of a lotus is being swallowed [that is, outdone] with the eyes packed with love and [hence] steady, which talks indistinctly through the feeling of bashfulness, or which [shines] with ever gentle smiles, or which is characterised by a lip that has lost its mark of *alaktaka* dye owing to the religious vow [being observed by you]. What else possibly (nu) can be not easy to obtain by Duryodhana?

18

(Behind the curtain a great noise. All listen)

१ 'या' ज. २ 'प्रेमाबन्ध' ग-द. ३ 'काप्राधरं' ग-ज. ४ 'न' ज.

भानुमती—(सभयं राजानं परिब्रज्य ।) परित्ताअदु परित्ताअदु अञ्जउत्ता ।

[परित्रायतां परित्रायतामार्यपुत्रः ।]

राजा—(समन्तादवलोक्य ।) प्रिये, अलं संभ्रमेण । पश्य ।

दिक्षु व्यूढाङ्गप्रिपाङ्गस्तृणजटिलचलत्पांशुदण्डोऽन्तरिक्षे ८५९

झाङ्कारी शर्करालः पथिषु विटपिनां स्कन्धकापैः सधूमः ।

प्रासादानां निकुञ्जेष्वभिनवजलदोद्धारगम्भीरधीर-

श्चण्डारम्भः समीरो वहति परिदिशं भीरु किं संभ्रमेण ॥ १९ ॥

सखी—महाराओ पविसदु एदं दारुपव्वअप्पासादम् । उव्वेअकारी क्खु अअं उत्थिदपरुसरअकलुसीकिदणअणो उम्मूलिदतरुवरसद्वित्तत्यमन्दुरापरिब्वडुवल-
हतुलङ्गमपज्जाउलीकिदजणपद्धइ भीसणो समीरणो ! [महाराजः प्रविशतु एतं दारुपर्वतप्रासादम् । उद्वेगकारी खल्वयमुत्थितपरुपरजःकलुषीकृतनयन उन्मूलित-

Bhānumati—(*Embracing the king in fright*) May my noble lord protect [me], protect [me].

King—(*Observing all round*) Darling, away with excitement. See.

Why this excitement, O timid one? [It is only] a wind, terrible in its activity, [that] is blowing in every direction, [the wind] by which branches of trees (*aṅghripakā*) are scattered in [various] quarters, which it attended, in the air, by a moving column of dust bristling (*jaṭila*) with straw, which, on roads, produces a hissing hoarse sound and is charged with particles of sand (*śarkarāla*), which is accompanied by smoke [proceeding] from the stems of trees rubbing against one another, and which is deep and grave [in its sound], like the thundering of a fresh cloud, in the arbours of the palaces.

19

Friend—May Your Majesty enter this palace standing on the [artificial] mountain of wood. Indeed, this terrible wind creates anxiety—[the wind] which causes distress (*kalu-sīkrta*) to the eye with the rough dust that has arisen, and which has thrown into disorder the thoroughfares (*pad-dhatih*) of men by [the appearance thereon of] the excellent

१ 'महाराज, आरोहीअदु एदं दारुपव्वअप्पासादम् (महाराज, आरुह्यतामेतद्दारु-
पर्वतप्रासादम्)' ज. २ 'तुलङ्गमे (तुरङ्गमः)' गन्द.

तस्वरशब्दवित्रस्तमन्दुरापरिभ्रष्टबलमतुरङ्गमपयार्कलीकृतजनपद्धतिभर्षिणः समीरणः।]
 राजा—(सईपम् ।) उपकारि खल्विदं वात्याचक्रं सुयोधनस्य । यस्य प्रसादाद-
 यत्नपरित्यक्तनियमया देव्या संपादितोऽस्मन्मनोरथः । कथमिति ।

न्यस्ता न भ्रुकुटिर्न बाष्पसलिलैराच्छादिते लोचने

नीतं नाननमन्यतः सशपथं नाहं स्पृशन् वारितः ।

तन्व्या मग्नपयोधरं भयवशादावद्धमालिङ्गितं

भङ्क्तास्या नियमस्य भीषणमरुन्नायं वयस्यो मम ॥ २० ॥

तत्संपूर्णमनोरथस्य मे कामचारः संप्रति विहारंपु । तदितो दारुपर्वतप्रासादमेव
 गच्छामः ।

(सर्वे वात्याबाधां रूपयन्तः यत्नतः परिक्रामन्ति ।)

राजा—

कुरु घनोरु पदानि शनैः शनैरपि विमुञ्च गतिं परिवेषिणीम् ।

(*vallabha*) horses which, being greatly (*vi*) frightened by the crash of huge trees uprooted, have bolted off from their stables.

King—(*With joy*) Indeed, this whirlwind has been the benefactor of Suyodhana, since (*yasya* = *yad asya*, idiomatically) owing to its favour, our heart's longing is fulfilled by the Queen, who has abandoned her vow without any effort [on our part]. How [do I prove this] ?

No frown has been put on; the eyes have not been covered with tears; the face has not been turned in another direction; I was not prevented with oaths, from touching her. [But], under the influence of fear an embrace has been effected, by the slender-bodied lady so [closely] as to make her breasts plunged [as it were in my chest]. Is not the dreadful wind, who broke her vow, [thus] a friend of mine?

20

So my heart's longing being fulfilled, I have now freedom to indulge (*kāmacārah*) in enjoyments. Therefore, we proceed from here just to the palace on the mountain of wood. (*All, gesticulating pain from the whirlwind, move about with efforts*)

King:—

[O] lady of plump thighs, plant your feet slowly and slowly. Give up your trembling gait, (darling). [O]

सुतेनु बाहुल्लतोपरिबन्धनं मम निपीडय गाढमुरःस्थलम् ॥ २१ ॥
(प्रवेशं रूपयित्वा ।) प्रिये, अलञ्चावकाशः समीरणैः संवृतत्वाद्दर्भगृहस्य ।
विस्रब्धमुन्मीलय चक्षुरुन्मृष्टरेणुनिकरम् ।

भानुमती—(सहर्षम् ।) दिदिआ इह दाव उप्पादसमीरणो ण बाधेइ [द्रिष्ट्येह
तावदुत्पातसमीरणो न बाधते ।]

सखी—आरोहणसंभ्रमणिस्तहं पिसहीए ऊरुजुअलम् । ता कीस दाणीं
महाराओ आसणवेदीं ण भूसेदि । [आरोहणसंभ्रमनिःसहं प्रियसख्या ऊरुयुगलम् ।
तत्कस्मादिदानीं महाराज आसनवेदीं न भूषयति ।]

राजा—(देवीमवलोक्य ।) भवति, अनल्पमेवापकृतं वात्यासंभ्रमेण । तथा हि ।

रेणुर्बाधां विधत्ते तनुरपि महतीं नेत्रयोरायतत्वा-

दुत्कम्पोऽल्पोऽपि पीनस्तनभरितमुरः क्षिप्तहारं दुनोति ।

ऊर्वोर्भन्देऽपि याते पृथुजघनभराद्वेपथुर्वर्धतेऽस्या

woman of beautiful body, closely embrace my broad chest, making your creeper-like arms the upper ligature [thereof]. 21

(*Gesticulating entrance*) Darling, the wind has no access [here], the inner chamber being well (*sam*) closed. Open your eyes with [perfect] security (*viśhabdham*), wiping off the collection of dust [therefrom].

Bhānumatī—I am glad here at least (*tāvat*) the portentous wind does not torment [us].

Friend—The two thighs of my dear friend have become powerless owing to the hurry of ascent. Why then does Your Majesty not adorn the raised ground (*vediḥ f.*), serving as a seat, now?

King—(*Observing the queen*) Noble lady, the excitement [caused] by the whirlwind has done [you] no small harm, certainly (*eva*). So indeed,

• The [amount of] dust, though small, causes great torment owing to the expansiveness of her eyes. Tremor, though slight, pains her bosom, weighted as it is with plump breasts, so [much] as to heave up her necklace. The trembling of her thighs increases, though her gait is slow, owing to the heaviness of her big buttocks. The

वाल्या खेदं मृगास्याः सुचिरमवयवैर्दत्तहस्ता करोति ॥ २२ ॥

(सर्वे उपविशन्ति ।)

राजा—तत्किमित्यनास्तीर्णं कठिनशिलातलमध्यास्ते देवी ।

लोलांशुकस्य पवनाकुलितांशुकान्तं

त्वद्विहारि मम लोचनबान्धवस्य ।

अध्यासितुं तव चिरं जघनस्यलस्य

पर्याप्तमेव करुभोरु ममोरुयुगमम् ॥ २३ ॥

(प्रविश्य पटाक्षेपेण संभ्रान्तः ।) कञ्चुकी—देव, भग्नं भग्नम्—

(सर्वे सातङ्कं पश्यन्ति)

३राजा—केन ।

कञ्चुकी—भीमेन—

राजा—कस्य ।

६कञ्चुकी—भवतः—

whirlwind, helped as it is by the limbs of [this] fawn-eyed lady, is causing [her] pain [rather] too long. 22
(All sit down)

King—Then why is it that the queen is sitting on the hard slab of stone, which has no covering?

[O] lady of graceful, tapering and fleshy thighs, my two thighs, the skirt of whose garment is disordered by the wind and which [hence] are [so] attractive to your eyes, are quite sufficient for your huge (*sthalm*) buttocks to rest upon for a long time—[your buttocks] which have their garment fluttering [in the wind] and which [hence] are so pleasing to my eyes! 23

(Entering with a toss of the curtain, bewildered)

Chamberlain—Your Majesty, broken, [indeed] broken—
(All gaze [at him] in fear)

King—By whom?

Chamberlain—By the dreadful—[also punningly—By Bhima, the second Pāṇḍava]—

King—Whose?

Chamberlain—Of Your Majesty—

राजा —आः, किं प्रलपसि ।

भानुमती—अज्ज, किं अणिदं मन्तोसि । [आर्यं किमनिष्टं मन्त्रयसे ।]

राजा—विकप्रलपिन्, वृद्धापसद, कोऽयमद्य ते व्यामोहः ।

कञ्चुकी—देव, न खलु कश्चिव्यामोहः । सत्यमेव ब्रवीमि ।

भग्नं भीमेन भवतो मरुता रथकेतनम् ।

पतितं किङ्किणीकाणबद्धाक्रन्दमिव क्षितौ ॥ २४ ॥

राजा—बलवत्समीरणवेगात् कम्पिते भुवने भग्नः स्यन्दनकेतुः । तत्किमित्युद्धतं प्रलपसि भग्नं भग्नमिति ।

कञ्चुकी—देव न किञ्चित् । किं तु शमनार्थमस्यानिमित्तस्य विज्ञापयितव्यो देव इति स्वामिभक्तिर्मा मुखरयति ।

भानुमती—अज्जउत्त, अन्तरीअदु एदं पसण्णबद्धणवेअवोसेण । आर्यपुत्र, अन्तर्यतामेतत् प्रसन्नब्राह्मणवेदघोषेण ।]

राजा—(सवशम् ।) ननु गच्छ । पुरोहितसुमित्राय निवेदय ।

King—Ah, what are you raving?

Bhānumatī—Worthy Sir, what unwelcome thing are you saying?

King—Fie ! [You] raver, wretch of an old man, what infatuation has to-day [overtaken] you?

Chamberlain—No infatuation whatsoever! I am telling [you] exactly the truth.

The flag of Your Majesty's chariot was broken by the dreadful wind [and it] fell on the ground, uttering, as it were, a cry of lamentation, through the jingling of its bells.

24

King—When the whole world was shaken by the vehemence of the powerful wind, [it is not surprising that] the flag of my chariot was broken. Then why do you thus impudently rave 'Broken, [indeed], broken?'.

Chamberlain—Your Majesty, nothing at all [is meant to be impudent here]. But, in order to allay this evil omen, Your Majesty should be requested—thus devotion to my Master prompts me to speak.

Bhānumatī—Noble my lord, let this be averted by the loud recital of the Vedas by Brāhmanas, pleased [with dakṣiṇās].

King—(Disdainfully) Well, go. Report [the matter] to [our] priest, Sumitra.

कञ्चुकी—यदाज्ञापयति देवः । (निष्क्रान्तः ।)

(प्रविश्य ।) प्रतीहारी—(सोद्वेगमुपसृत्य ।) जअदु जअदु महाराओ । महाराज, महादेवी क्वु एसा सिन्धुराअमादा दुस्सला अ पडिहारभूमौए चिइदि । [जयतु जयतु महाराजः । महाराज, महादेवी खल्वेषा सिन्धुराजमाता दुःशला च प्रतीहारभूमौ तिष्ठति ।]

राजा—(किञ्चिद्विचिन्त्यात्मगतम् ।) किं जयद्रथमाता दुःशला चेति काच्चि-
दभिमन्युवधामर्षितैः पाण्डुपुत्रैर्न किञ्चिदत्याहितमाचेष्टितं भवेत् । (प्रकाशम् ।)
गच्छ । प्रवेशाय शीघ्रम् ।

प्रतीहारी—जं देवो आणवेदि । [यद्देव आज्ञापयति । (निष्क्रान्ता)

(ततः प्रविशति संभ्रान्ता जयद्रथमाता दुःशला च ।)

(उभे सालं दुर्योधनस्य पादयोः पततः ।)

माता—परित्ताअदु परिताअदु कुमालो । [परित्रायतां परित्रायतां कुमारः ।]
(दुःशला रोदिति ।)

राजा—(संभ्रममुत्थाप्य ।) अम्ब, समाश्वसिहि । किमत्याहितम् । अपि
कुशलं समराङ्गणेष्वप्रतिरथस्य जयद्रथस्य ।

माता—जाद, कुदो कुशलम् । (जात, कुतः कुशलम् ।)

राजा—कथमिव ।

Chamberlain—As Your Majesty commands. (*Goes out*)
(*Entering*) Door-Keeper—(*Approaching in distress*) May
victory attend Your Majesty, may victory attend! Your
Majesty), here the great Queen, mother of the king of the
Sindhus [that is, of Jayadratha], and Duśśalā, are wait-
ing at the region of the gate.

King—(*Meditating a little. To himself*) What, the mother
of Jayadratha, and Duśśalā also! May I hope (*kaccit*) that
the sons of Pāṇḍu, enraged at the slaughter of Abhimanyu,
have not done some calamitous deed? (*Aloud*) Go. Enter
[them] quickly.

(*Then enter the mother of Jayadratha, in excitement,
and Duśśalā. Both in tears fall at Duryodhana's feet*)

Mother—Let the young Prince protect, protect!

(*Duśśalā sheds tears*)

King—(*Getting up in haste*) Mother, take courage, take
courage. What is [the cause of] your terror? Is it all
well, on the fields of battle, with Jayadratha, the unrivalled
chariot-warrior?

Mother—Dear child, how can it be well?

King—How possibly (*iva*).

माता—(सशङ्कम् ।) अज्ज वल्लु पुत्तवहामरिसिदेण गण्डीविणा अणत्थमिदे दिवहणाहे तस्स वहो पडिण्णादो । [अद्य खलु पुत्रवधामर्षितेन गाण्डीविनानस्तमिते दिवसनाथे तस्य वधः प्रतिज्ञातः ।]

राजा—(सस्मितम् ।) इदं तदश्रुकारणमम्बाया दुःशलायाश्च पुत्रशोका-
दुन्मत्तस्य किरीटिनः प्रलापैरेवमवस्था । अहो मुग्धत्वमबलानां नाम । अम्ब,
कृतं विषादेन । वत्से दुःशले, अलमश्रुपातेन । कुतश्चायं तस्य धनंजयस्य
प्रभावो दुर्योधनबाहुपरिघरक्षितस्य महाराजजयद्रथस्य विपत्तिमुत्पादयितुम् ।

माता—जाद, जाद, दे हि पुत्तबन्धुवहामरिसुदीविदकोवाणला अणपेक्खिद-
सरीरा वीरा परिक्रामन्ति । [जात, जात, ते हि पुत्रबन्धुवधामर्षोद्दीपितकोपानला
अनपेक्षितशरीरा वीराः परिक्रामन्ति ।]

राजा—(सोपहासम् ।) एवमेतत् । सर्वजनप्रसिद्धेवामर्षिता पाण्डवानाम् । पश्य ।

हस्ताकृष्टविलोक्येशवसना दुःशासनेनाज्ञया

पाञ्चाली मम राजचक्रं पुरतो गौर्गौरिति व्याहृता ।

Mother—(With apprehension) To-day, indeed, the wielder of the Gāṇḍīva bow [that is, Arjuna] enraged at the murder of his son, has vowed his [that is, Jayadratha's] slaughter, while the sun has not set [that is, before it sets].

King—(With a smile) Is this that cause [which brings forth] tears in my Mother and Duśśalā? Is such your plight by the ravings of Kirītīn, who is maddened by grief for his son? Oh, the well-known (nāma) simple-mindedness of women! Mother, away with dejection. Dear Duśśalā, enough of shedding tears. Whence came this prowess of that Dhanañjaya to cause calamity to the great king, Jayadratha, protected by the bolt of Duryodhana's arm?

Mother—Dear child, [O] dear child, indeed those warriors, with the fire of their anger enkindled by their impatience (amarśah) at the slaughter of their son and kinsman, are moving about, regardless of [the safety of] their bodies.

King—(With derision) So it is! The unforgivingness of the Pāṇḍavas is already (eva) known to all people! See.

Pāṇcālī, whose hair and garment were pulled by Duśśāsana at my command and had [consequently] become loose, was addressed as 'A cow, [helpless like] a cow' in the presence of an assemblage of kings! Was

तस्मिन्नेव सै किं नु गाण्डिवधरो नासीत् पृथानन्दनो

यूनः क्षत्रियवंशजस्य कृतिनः क्रोधास्पदं किं न तत् ॥ २५ ॥

माता—असमत्पडिण्णाभारस्य आप्पवहो से पडिण्णादो । [अवमाप्तप्रतिष्ठा-
भारस्यात्मबधोऽस्य प्रतिज्ञातः ।]

राजा—यद्येवमलमानन्दस्यानेऽपि ते विषादेन । ननु वक्तव्यमुत्सन्नः सानुजो
युधिष्ठिर इति । अन्यच्च मातः, का शक्तिरस्ति धनंजयस्यान्यस्य वा कुरुशत-
परिवारवर्धितमहिम्नः कृपकर्णद्रोणाश्वत्थामादिमहारथपराक्रमाद्विगुणीकृतनिराव-
रणविक्रमस्य नामापि गृहीतुं ते तनयस्य । अयि सुतपराक्रमानभिज्ञे,

धर्मात्मजं प्रति यमौ च कयैव नास्ति

मय्ये वृकोदरकिरीटभृतोर्बलेन ।

एकोऽपि विस्फुरितमण्डलचापचक्रं

not the son of Prthā, the wielder of the Gāṇḍiva, bow, present at that very [time], tell me (*nu*) ? Was not that [namely, Duśśāsana's action] a [proper] cause for anger to a youth, born in the family of Kṣatriyās and skilled [in the use of arms] ?

25

Mother—[And] he has vowed self-slaughter in case he failed to carry out the responsibility of his [first] vow.

King—If so, enough of your grieving over a matter, at which you should on the contrary (*api*), rejoice. Why, you should [rather] say that Yudhiṣṭhira along with his brothers is now uprooted. And moreover, [O] Mother, what power has Dhanañjaya, or any other, to utter [with intent to injure] even the name of your son, whose prowess is augmented by the circle (*parivārah*) of the hundred Kurus and whose unresisted (*nirāvaraṇa*) valour is doubled by the bravery of such great chariot-warriors as Kṛpa, Karna, Droṇa and Aśvatthāman. O [you] who not fully (*abhi*) comprehend the valour of your son.

Not even (*eva*) the talk can be [entertained] with regard to the son of Dharma [that is, Yudhiṣṭhira] and the twins [that is, Nakula and Sahadeva, as being the possible successful adversaries of Jayadratha]. Out of the [remaining two, namely], Vṛkodara and Kiriṭin, which one at all (*api*) is able, as far as strength goes,

कः सिन्धुराजमभिषेणयितुं समर्थः ॥ २६ ॥

भानुमती—अज्जउत्त, जहवि एवं तहवि गुरुकिदपडिण्णाभारो द्वाणं कवु सङ्काए । [आर्यपुत्र, यद्यप्येवं तथापि गुरुकृतप्रतिज्ञाभारः स्यान् खलु शङ्कायाः ।]

माता—साहु, कालोइदं मणिअं भानुमदीए । [साधु, कालोचितं मणितं भानुमत्या ।]

राजा—आः, ममापि नाम दुर्योधनस्य शङ्कास्थानं पाण्डवाः । पश्य ।

कोदण्डज्याकिणाडैरगणितरिपुभिः कङ्कटोन्मुक्तदेहैः

श्लिष्टान्योन्यातपत्रैः सितकमलवनभ्रान्तिमुत्पादयद्भिः ।

रेणुप्रस्तार्कभासां प्रचलदसिलतादन्तुराणां बलाना-

माक्रान्ता भ्रातृभिर्मै दिशि दिशि समरे कोटयः संपतन्ति ॥ २७ ॥

अपि च भानुमति, विज्ञातपाण्डवप्रभावे, किं त्वमप्येवमाशङ्से । पश्य

to advance with an army against the king of the Sindhus, when his encircled bow shines in its orb? 26

Bhānumatī—Noble my lord, even though it be so, yet he is no doubt an object of terror, inasmuch as the responsibility of the vow he has taken is heavy [and consequently he is expected to try his utmost to discharge it].

Mother—Well [done], Bhānumatī has said something [quite] appropriate for the occasion.

King—Ah, even to me, Duryodhana, [can] the Pāṇḍavas possibly (nāma) [be] an object of terror? See.

Crores of troops, that have shut out (*grasta*) the light of the sun by the [clouds of] dust [raised by them] and that are bristling with (*dantura*) the sharp swords being flourished, fly away in every direction when overpowered in battle by my brothers, who possess the marks of scars [produced] by the string of the bow, who care not [a straw] for their enemies, and have [consequently] discarded [the use of] armours for their bodies and who with their mutual umbrellas closely touching one another, create [in the mind of an on-looker] the illusion of a forest of white lotuses. 27

Moreover, O Bhānumatī, knowing [full well] as you do the prowess of the Pāṇḍavas, how is it that you also apprehend in this way? See.

दुःशासनस्य हृदयक्षतजाम्बुपाने
 दुर्योधनस्य च यथा गदयोरुभङ्गे ।
 तेजस्विनां समरमूर्धनि पाण्डवानां
 ज्ञेया जयद्रथवधेऽपि तथा प्रतिज्ञा ॥ २८ ॥

कः कोऽत्र भोः । जैत्रं मे रथमुपकल्पय तावत् । यावदहमपि तस्य प्रगल्भ-
 पाण्डवस्य जयद्रथपरिरक्षणेनैव मिथ्याप्रतिज्ञावैलक्ष्यसंपादितमशस्त्रपूतं मरण-
 मुपदिशामि ।

(प्रविश्य) कञ्चुकी—देव,
 उद्धातकणितविलोलहेमघण्टः
 प्रालम्बद्विगुणितचामरप्रहासः ।
 सज्जोऽयं नियमितवलिताकुलाश्वः
 शत्रूणां क्षपितमनोरथो रथस्ते ॥ २९ ॥

राजा—देवि, प्रविश त्वमभ्यन्तरमेव । (‘यावदहमपि तस्य प्रगल्भपाण्डवस्य’-
 इत्यादि पठन् परिक्रामति ।) (निष्क्रान्ताः सर्वे ।)

इति द्वितीयोऽङ्कः

As was the vow of the high-spirited Pāṇḍavas to drink the blood [lit. the water arising from a wound] from the heart of Duśśāsana, and to break with a mace the thighs of Duryodhana, so must also [their vow] to kill Jayadratha, at the head of the battle, [be supposed to be]!

28

Halloa! Who, who is here? Just make ready my victorious chariot so that I also, even by protecting Jayadratha, shall advise that boastful Pāṇḍava [how to effect his] death, unhallowed by weapon, which [I know] he must bring about in shame (*vailakṣyam*) at his vow having turned out false.

(*Entering*) Chamberlain—Your Majesty.

Here is your chariot ready—[the chariot] whose oscillating (*vilola*) golden bells jingle at [every] jolt, the laugh [that is, the white brilliance] of whose chowries is doubled by garlands [of flowers hanging from its top], whose horses are chafing (*ākula*) at their trotting (*valgita*) being checked, and which puts an end to the enemies' fondest desires.

29

King—My Queen, enter you the inner apartment itself. (*Moves about, saying* ‘So that I also, even by protecting etc.’)

(*All go out*)

END OF ACT II

तृतीयोऽङ्कः

(ततः प्रविशति विकृतवेषा राक्षसी ।)

राक्षसी—(विकृतं विहस्य । सपरितोषम् ।)

हदमाणुशमंशभोअणे कुम्भशहस्रं वशाहिं शंचिए ।

अणिशं अ पिवामि शोणिअं वलिशशदं शमले हुवाअदु ॥ १ ॥

(नृत्यन्ती सपरितोषम् ।) जइ शिन्धुलाअवहादिअहे विअ दिअहे दिअहे शमलकम्म पडिवज्जइ अज्जुणे तदो पज्जत्तभल्लिदकोट्टागाले मंशशोणिएहिं मे गेहे हुवाअदि । (परिक्रम्य दिशोऽवलोक्य ।) अह धाहिं क्खु गदे मे लुहिल्लिपिए हुवाअदि । होदु । शद्दावइस्यं दाव । अले लुहिल्लिपिआ लुहिल्लिपिआ, इदो एहि ।

[हतमानुषमांसभोजने कुम्भसहस्रं वसाभिः संचितम् ।

अनिशं च पिवामि शोणितं वर्षशतं समरो भवतु ॥

(नृत्यन्ती सपरितोषम्) यदि सिन्धुराजवधदिवस इव दिवसे दिवसे समरकर्म प्रतिपद्यतेऽर्जुनस्ततः पर्याप्तभरितकोष्ठागारं मांसशोणितैर्मै गृहं भविष्यति । (परिक्रम्य दिशोऽवलोक्य ।) अथ क्व खलु गतो मे रुधिरप्रियो भविष्यति । भवतु । शब्दा विष्ये तावत् । अरे रुधिरप्रिय, इत एहि ।]

(ततः प्रविशति तथाविधो राक्षसः ।)

राक्षसः—(श्रमं नाटयन् ।)

ACT III

(Then enters a demoness in hideous dress)

Demoness—(Laughing hideously. With gratification)

In feasting upon the flesh of men killed, a hundred pitchers have been stored full of fat. And incessantly am I drinking blood. May the battle continue for a hundred years!

1

(Dancing with glee) If Arjuna were to achieve battle-work day after day, as on the day of the slaughter of the Sindhu-king, then my house would have its store-room filled to overflowing (*paryāpta*) with flesh and blood. (Moving about and observing the quarters) Now, where could indeed my Rudhirapriya have gone? Well. I shall just call upon [him]. O Rudhirapriya, Rudhirapriya, come here.

(Then enters a demon of that kind)

Demon—(Gesticulating fatigue)

पञ्चगहदाणं मंशए जइ उण्हे लुहिले अ लम्भइ ।

ता एशे मह पलिशमे क्खणमेत्तं एव्व लहु णरशइ ॥ २ ॥

[प्रत्यग्रहतानां मांसं यद्युष्णं रुधिरं च लभ्येत ।

तदेष मम परिश्रमः क्षणमात्रमेव लघु नश्येत् ॥]

(राक्षसी पुनर्व्याहरति ।)

राक्षसः—(आकर्ष्य ।) अले के मं शदावेदि । (विलोक्य ।) कंहं पिआ मे वशागन्धा । (उपसृत्य ।) वशागन्धे, काश मं शदावेशि ।

लुहिलाशवपाणमत्तिए लणहिण्डन्तखलन्तगत्तिए ।

शदाअशि काश मं पिए पुलिशशहशं हदं शुणांअदि ॥ ३ ॥

[अरे का मां शन्दायते । (विलोक्य ।) कयं प्रिया मे वसागन्धा । (उपसृत्य ।) वसागन्धे, कस्मान्मां शन्दायसे ।

रुधिरासवपानमत्ते रणहिण्डनस्खलद्वात्रि ।

शन्दायसे कस्मान्मां प्रिये पुरुषसहस्रं हतं श्रूयते ॥]

राक्षसी—अले लुहिलपिआ, एदं क्खु मए तुह कालणादो पञ्चगहदश कशवि-
लाएशिणो ष्हद्वदवशाशिणेहचिक्कणं कोण्हं णवलुहिलं अगमंशं अ आणीदम् ।
ता पिवाहि णम् । [अरे रुधिरप्रिय, इदं खलु मया तव कारणात् प्रत्यग्रहतस्य
कस्यापि राजर्षेः प्रभुत्वमास्त्रेहचिक्कणं कोणं नवरुधिरमग्रमांसं चानीतम् । तत्पिबैतत् ।]

If the flesh and warm blood of the newly (*pratyagra*)
killed were to be secured, then this my exhaustion would
quickly vanish for only a moment at least (*eva*). 2

(*The demoness calls out again*)

Demon—(*Listening*) Oh, who is calling out to me? (*Ob-
serving*) How, my beloved, Vasāgandhā. (*Approaching*)
Vasāgandhā, why are you calling out to me?

[O you] beloved, who, are intoxicated with the beve-
rage in the form of blood, whose limbs are faltering
owing to [constant] wanderings in the battle, why do
you call out to me? It is rumoured that a thousand men
are killed. 3

Demoness—O Rudhirapriya, here indeed have I brought, for
your sake slightly (*ku*) warm, fresh blood, oily owing to the
greasiness (*snehaḥ*) of abundant fat, and flesh about the
heart (*agramāṁsam*), belonging to some royal sage recent-
ly killed. Therefore, quaff this off.

राक्षसः—(स्परितोषम् ।) वशागन्धे, शुठ्ठु । शोहणं तुए किदम् । बलि अम्हि पिवाशिए । ता उवणेहि । [वसागन्धे, सुष्टु । शोभनं त्वया कृतम् । बलवदस्मि पिपासितः । तदुपनय ।]

राक्षसी—अले लुहिलपिआ, एदिशे वि णाम हदणलगअतुलङ्गमशोणि-
अवशाशमुद्दुशंचले शमले पडिब्भमन्ते तुमं पिवाशिएशित्ति अच्चलिअम्
अच्चलिअम् । [अरे रुधिरप्रिय, ईदृशेऽपि नाम हतनरगजतुरङ्गशोणितवसासमुद्र-
दुःसंचरे समरे परिभ्रमंस्त्वं पिपासितोऽसीत्याश्चर्यमाश्चर्यम् ।]

राक्षसः—अइ शुत्थिदे, णं पुत्तशोअशन्तत्तहिअअं शामिणीं हिडिम्बादेवीं
पेक्खिदुं गदाक्षि । [अयि सुस्थिते, ननु पुत्रशोकसततद्वयां स्वामिनीं हिडिम्बादेवीं
प्रेक्षितुं गतोऽस्मि ।]

राक्षसी—लुहिलपिआ, अज्जवि शामिणीए हिडिम्बादेवीए घडुक्कअशोए ण उप-
शमइ । [रुधिरप्रिय, अद्यापि स्वामिन्या हिडिम्बादेव्या घटोत्कचशोको नोपशाम्यति ।]

राक्षसः—वशागन्धे, कुदो शे उवशमे । केवलं अहिमण्णुशोअशमाणदुक्खाए
शुभद्वादेवीए जण्णशेणीए अ कवं कवं वि शमाइशाशांअदि । [वसागन्धे,
कुतोऽस्या उपशमः । केवलमभिमन्युशोकसमानदुःखया सुभद्रादेव्या ज्ञानसेन्या च
कथं कथमपि समाश्वास्यते ।]

Demon—(With gratification) Bravo, Vasāgandhā! Well have you done. I am awfully thirsty. Bring [it] then.

Demoness—O Rudhirapriya, wonder, [indeed] wonder it is that while wandering about on even such a battle-field, to be sure (*nāma*), as has been rendered difficult of passage (*dus-saṅcara*) by a sea of blood and fat of men, elephants and horses that are slain you have become thirsty.

Demon—O [you] who are [here] well at ease, why, I had gone to see our Mistress, Queen Hidimbā, whose heart is tormented by grief for her son.

Demoness—Rudhirapriya, is not the grief of our Mistress Queen Hidimbā, yet allayed?

Demon—Whence can she have mitigation [of her grief]? Only she is being consoled with great difficulty by Queen Subhadrā whose agony is equal [to hers] owing to grief for Abhimanyu, and by Yājñaseni.

राक्षसी—लुहिलप्पिआ, गेण्ह एदं हत्थिशिलक्कवालशंचिअं अगमंशोवदंशम् । पिवाहि णवशोणिआशवम् [रुधिरप्रिय, गृहाणैतद्धस्तिशिरःकपालसंचितमग्रमांसोपदंशम् । पिब नवशोणितासवम्]

राक्षसः—(तथा कृत्वा ।) वशागन्धे, अहं किअप्पहूदं तुए शंचिअं लुहिलं अगमंशं अ [वसागन्धे, अयं कियत्प्रभूतं त्वया संचितं रुधिरमग्रमांसं च ।]

राक्षसी—अले लुहिलप्पिआ, पूव्वशंचिअं तुमं वि जाणाशि जेव्व, णवशंचिअं शिणु दाव । भअदत्तशोणिएहिं कुम्भे शिन्धुलाअवशाहिं कुम्भे दुवे दुवदमच्छाहिवभूलिश्शवशोमदत्तवह्नीअप्पमुहाणं णलिन्दाणं अण्णाणं वि पाकिदपुलिशाणं लुहिलमंशेहिं पुलिदाइं घडशदाइं अशंक्खाइं शन्ति मे गेहे [अरे रुधिरप्रिय, पूर्वसंचितं त्वमपि जानास्येव । नवसंचितं श्रणु तावत् । भगदत्तशोणितैः कुम्भः सिंधुराजवसाभिः कुम्भौ द्वा द्रुपदमत्स्याधिपभूरिश्रवःसोमदत्तवाल्मीकिप्रमुखाणां नरेन्द्राणामन्येषामपि प्राकृतपुरुषाणां रुधिरमांसैः पूरितानि घटशतान्यसंख्यानि सन्ति मे गेहे] ।

राक्षसः—(सपरितोषमालिङ्ग्य) शाहु शुग्घलिणिए, शाहु । इमिणा दे शुग्घलिणित्तणेण अज उण शामिणीए हिडिम्बादेवाए शंविहाणेण अ प्पणइं मे जम्मदालिदम् । [साधु सुगृहिणि; साधु । अनेन ते सुगृहिणत्वेनाद्य पुनः

Demoness—Take this condiment (*upadamśah*) of flesh about the heart, collected in the skull of an elephant. Drink this beverage of blood.

Demon—(*So doing*) Vasāgandhā, how much blood and excellent flesh have been stored by you?

Demoness—O Rudhirapriya, you also know already the previous collection. Just listen to the new store. One pitcher [filled] with the [profuse] blood of Bhagadatta, two pitchers with the fat of the Sindhu-king and numberless hundreds of vessels, filled with blood and flesh of kings, chief among whom are Drupada, lord of the Matsyās, Bhūrīśravas, Somadatta and Bālhika, also of other ordinary men, there are [lying] in my house.

Demon—(*Embracing [her] with gratification*) Bravo, good house-wife, bravo! By this excellent housewifery of yours and again by the command (*saṁvidhānam*) of our Mistress, Queen Hidimbā [given] to-day, my poverty [which has con-

स्वामिन्या हिडिम्बादेव्याः संविधानेन च प्रनष्टं मे जन्मदारिद्र्यम् ।]

राक्षसी—लुहिलप्पिआ, केलिशे शामिणीए शंविहाणए किदे । [रुधिरप्रिय, कीदृशं स्वामिन्या संविधानं कृतम् ।]

राक्षसः—वशागन्धे, आणत्ते क्खु हग्गे शामिणीए हिडिम्बादेवीए जह लुहिल-
प्पिआ अज्जप्पहुदि तुए अज्जउत्तभीमशेणइश पिट्ठदोऽणुपिट्ठं शमले आहिण्डि-
दव्वं ति । ता तश्श अगुमग्गामिगो हअमाणुशशोणिअणइदंशणप्पणइबुमु-
क्खापिवाशइश इह एव्व मे शग्गलोओ हुव्रीअदि । तुमं वि विशद्धा भविअ
लुहिलवशाहिं कुम्भसहइशं शंचेहि । [वशागन्धे, आज्ञतः खल्वहं स्वामिन्या
हिडिम्बादेव्या यथा रुधिरप्रिय, अद्यप्रभृति त्वया आर्यपुत्रभीमसेनस्य पृष्ठतोऽनुपृष्ठं
समर आहिण्डितव्यमिति । तत्तस्यानुमार्गगामिनो हतमानुषशोणितनदीदर्शनप्रनष्टबु-
भुत्तापिपासस्येहैव मे स्वर्गलोको भविष्यति । त्वमपि भिन्नव्या भूत्वा रुधिरवसाभिः
कुम्भसहस्रं संचिनु ।]

राक्षसी—लुहिलप्पिआ, किंनिमित्तं कुमालभीमशेणइश पिट्ठदो आहिण्डीअदि ।
[रुधिरप्रिय, किंनिमित्तं कुमारभीमसेनस्य पृष्ठत आहिण्डयते ।]

राक्षसः—वशागन्धे, तेण हि शामिणा विओदलेण दुश्शाशणइश लुहिलं पाटुं
पडिण्णादंम् । तं च अहोहिं लल्लवशेहिं अणुप्पविशिअ पादव्वम् । [वशागन्धे,

tinued] from the birth has disappeared.

Demoness—Rudhirapriya, what kind of command has been given by our Mistress?

Demon—Vasāgandhā, I have indeed been ordered by our Mistress, Queen Hidimbā thus: 'Rudhirapriya, from to-day you should wander on the battle-field exactly in the wake of my noble lord, Bhīmasena.' So taking my way after him, I shall have the heavenly world even here, my hunger and thirst having vanished at the [mere] sight of a river of blood belonging to men killed. Be you at ease on your part and store up a thousand of pitchers with blood and fat.

Demoness—Rudhirapriya, for what purpose have you to wander in the wake of Prince Bhīmasena?

Demon—Vasāgandhā, by that Master [of ours, namely], Vṛkodara,, a vow of drinking the blood of Duśśāsana has

तेन हि स्वामिना वृकोदरेण दुःशासनस्य रुधिरं पातुं प्रतिज्ञातम् ।
तच्चात्माभी राक्षसैरनुप्रविश्य पातव्यम् ।]

राक्षसी—(सहर्षम्) शाहु शामिणीए, शाहु शुशंविहाणे मे भत्ता किदे ।
[साधु स्वामिनि, साधु । सुसंविधानो मे भर्ता कृतः ।]
(नेपथ्ये महान् कलकलः ।)

राक्षसी—(आकर्ण्य । संभ्रमम् ।) अले लुहिलपिआ, किं गुं क्खु एरो महन्ते
कलअले शुणीअदि । [अरे रुधिरप्रिय, किं नु खल्वेष महान् कलकलः श्रूयते ।]

राक्षसः—(दृष्ट्वा ।) वशागन्धे, एरो क्खु विट्ठज्जुण्णेण दोणे केशेशु आक-
ट्ठिअ अशिवत्तेण वावादीअदि । [वशागन्धे एष खलु धृष्टद्युम्नेन द्रोणः केशेष्वकृ-
ष्यापिपत्रेण व्यापाद्यते ।

राक्षसी—(सहर्षम् ।) लुहिलपिआ एहि । गच्छिअ दोणस्स लुहिलं पिबस्स ।
[रुधिरप्रिय, एहि । गत्वा द्रोणस्य रुधिरं पिबावः ।]

राक्षसः—(सभयम्) वशागन्धे, बह्मणशोणिअं क्खु एदं । गलअं दहन्ते दहन्ते
पविशदि । ता किं एदिणा । [वशागन्धे, ब्राह्मणशोणितं खल्वेवत् । गलं
दहद्दहत् प्रविशति । तत्किमेतेन ।]

(नेपथ्ये पुनः कलकलः ।)

been taken. And that blood has to be drunk by me, a demon, after having entered into his body.

Demoness—Well [done], my Mistress, well [done]. My husband has been given a good command.

(A great tumult behind the curtain)

Demoness—(Listening. With confusion) O Rudhirapriya, why indeed is this great uproar being heard?

Demon—(Seeing) Vasāgandhā, here indeed, Droṇa, having been dragged by the hair is being killed by Dhṛṣṭadyumna with a sharp sword.

Demoness—(With glee) Rudhirapriya, come on. Let us go and drink the blood of Droṇa.

Demon—(With fear) Vasāgandhā, this is indeed the blood of a Brāhmaṇa. [It] enters [the belly], burning the throat [in so entering].

(Again an uproar behind the curtain)

राक्षसी—लुहिलपिआ, पुणोवि एशे महन्ते कलअले शुणीअदि । [रुबिर-
प्रिय, पुनरप्येष महान् कलकलः श्रूयते ।]

राक्षसः—(नैपथ्याभिमुखमवलोक्य ।) वशागन्धे, एशे क्खु अश्शत्थामे आक्-
खिदाशिवत्ते इदो एव्व आअच्छदि । कदावि दुवदशुदलोशेण अम्हेवि
वावादइश्शइ । ता एहि । अतिक्रमम्ह । [वसागन्धे, एष खल्वश्वत्थामाकृष्टासिपत्र
एत एवागच्छति । कदाचिद् दुपदसुतरोषेणावामपि व्यापादयिष्यति । तदेहि ।
अतिक्रमावः ।]

(निष्क्रान्तौ ।)

प्रवेशकः

(ततः प्रविशत्याकृष्टखड्गः कलकलमाकर्णयन्नश्वत्थामा ।)

अश्वत्थामा—

महाप्रलयमारुतक्षुभितपुष्करावर्तक-

प्रचण्डघनगर्जितप्रतिरवानुकारी मुहुः ।

स्वः श्रवणभैरवः स्थगितरोदसीकन्दरः

कुतोऽद्यसमरोदधेरयमभूतपूर्वः पुरः ॥ ४ ॥

Demóness—Rudhirapriya, here again a great uproar is being heard.

Demon—(*Looking towards the curtain*) Here indeed *Aśvatthāman*, with his sharp sword drawn, is coming in this very direction. Perhaps through anger against the son of *Drupada*, he may kill us also. Come on then. We shall pass on.
(*Both go out*)

END OF INTERLUDE

(*Then enters Aśvatthāman with sword drawn, listening to the uproar*)

Wherefore [arises, so] frequently, in front [of me], to-day, this unprecedented uproar from the ocean of the battle-field—[the uproar] which resembles the echo of the terrible and deep thunder of the *Puṣkarāvartaka* clouds, agitated by the violent (*mahā*) winds of world-destruction, which is fright-ful to the ear and which has filled the hollow (*kandaram*) between heaven and earth? 4

१ 'श्यामिणीए हिडिम्बादेवीए आणसिं कलेझ (स्वामिन्या हिडिम्बादेव्या आज्ञासिं कुर्वः ।)' ग-द.

(विचिन्त्य) ध्रुवं गाण्डीविना सात्याकिना वृकोदरेण वा यौवनदर्पादतिक्रान्त-
मर्यादेन परिकीर्षितस्तातः समुलङ्घ्य शिष्यप्रियतामात्मप्रभावसदृशमाचष्टते ।
तथा हि ।

यद् दुर्यौवनपक्षपातसदृशं युक्तं यद्वलप्रहे

रामालङ्घ्यसमस्तहेतिगुरुणो वीर्यस्य यत् सांप्रतम् ।

लोके सर्वधनुष्मतामधिपतेर्यच्चानुरूपं रूपः

प्रारब्धं रिपुघस्मरेण नियतं तत् कर्म तातेन मे ॥ ५ ॥

(पृष्ठतो विलोक्य ।) तत्कोऽत्र रथमुपनयतु । अयवालमिशर्नी मम रथप्रतक्षिया
सशस्त्र एवस्मि सजलजलधरप्रभाभासुरेण सुप्रग्रहविमलकलवौतत्सरुणामुना
खड्गेन । यावत् समरभुवमवतरामि । (परिक्रम्य वामाक्षिस्पर्शनं सूचयित्वा ।)
अये, कथं ममापि नामाश्चत्त्याम्नः समरमहोत्सवप्रमोदनिर्भरस्य तातविक्रमदर्शन-
लालसस्यानिमित्तानि समरगमनविन्नमुत्पादयन्ति । भवतु । गच्छामि । (सावष्टम्भं

(*Deeply [vi] thinking*) Surely, my father, enraged by Gāṇ-
ḍivīn Sātyaki, or Vṛkodara, who has crossed his [proper]
bounds in the pride of youth, is acting in a way befitting his
prowess, leaving aside his [natural] love for pupilṣ. So
indeed.

My father, the devourer (*ghasmara*) of enemies, has
no doubt, commenced that operation, which befits his
espousal of Duryodhana's cause, which is proper for his
adoption of arms [as his profession], which is worthy
of the prowess, [rendered] mighty on account of all the
missiles having been obtained from [Paraśu-] Rāma,
and which is appropriate to the wrath of the head of all
the bow-wielders in the world.

5

(*Looking behind*) Who then is here? Let [him] bring my
chariot. Or rather I must not (*alam*) wait for a chariot
now. Armed I am already with this sword, shining with
the splendour of a cloud filled with water and possessed of a
handle of pure gold which is easy to grasp. Let me just
descend on the field of battle. (*Moving about. Suggesting*
[*by proper gesticulations*] *the throbbing of the left eye*)
Oh, how, evil omens create obstacle in going to the field of
battle in the case of even me, Aśvatthāman, who am filled
with joy at the great festival of battle and who am longing
to witness [the display of] the valour of my father! Let it

परिक्रम्याग्रतो विलोक्य ।) कथमवधोरितक्षान्नधर्माणामुज्झितसत्पुरुषोचितलज्जा-
वगुण्ठनानां विस्मृतस्वामिसत्कारलघुचेतसां द्विरदतुरङ्गमचरणचारिणामगणित-
कुल्यशःसदृशपराक्रमव्रतानां रणभूमेःसमन्तादपक्रामतामयं महानादो बलानाम् ।
(निरूप्य ।) हा हा विक्रष्टम् । कथमेते महारथाःकर्णादयोऽपि समरात् पराङ्मुखा
भवन्ति । कथं नु ताताविष्टितानामपि बलानामियमवस्था भवेत् । भवतु संस्त-
म्भयामि । भो भोः कौरवसेनासमुद्रवेलापरिपालनमहामहीधरा नरपतयः, कृतं
कृतममुना समरपरित्यागसाहसेन ।

यदि समरमपास्य नास्ति मृत्यो-

र्भयमिति युक्तमितोऽन्यतः प्रयातुम् ।

अथ मरणमवश्यमेव जन्तोः

किमिति मुञ्चा मलिनं यशः कुरुष्वे ॥ ६ ॥

be. I [will] go. (*Moving about with haughty steps and looking in front*) How is it that this great uproar proceeds from the armies, flying away on all sides from the field of battle, [the armies] that have disregarded their duty as a warrior class, that have discarded the veil of shame [so] proper for good men, that have [rendered] their hearts ungrateful (*laghu*) by forgetting the honour done to them by their master, that [usually] fight on elephants, horses and foot [but] that [now] care not for their vows of valour [so] commensurable with the [established] reputation of their families. (*Observing*) Alas, alas, fie, woe! How even these great chariot-warriors, Karna and others, turn their faces away from the battle-field! How possibly could this be the plight of armies, though commanded (*adhiṣṭhita*) by my father? Well, I shall stop [them]. Oh, you, kings, the great mountains [expected] to protect the coastline (*velā*) of the ocean in the form of the Kaurava hosts enough, [surely] enough of this thoughtlessness in leaving the battle-field.

*If having abandoned (*apāsya*) the battle-field there were no fear of death, then (*iti*) it would be reasonable to go away elsewhere from here. But (*atha*) death, as you know (*eva*), necessarily overtakes [every] creature. Why then (*iti*) do you make your reputation sullied for nothing?

अपि च ।

अस्त्रज्वालावलिद्वप्रतिबलजलधेरन्तरौर्वीयमाणे
सेनानाथे स्थितेऽस्मिन् मम पितरि गुरौ सर्वधन्वीश्वराणाम् ।
कर्णालं संभ्रमेण वज्र कृप समरं मुञ्च हार्दिक्य शङ्कां
ताते चापद्वितीये वहति रणधुरं को भयस्यावकाशः ॥ ७ ॥

(नेपथ्ये ।) कुतोऽद्यापि ते तातः ।

अश्वत्थामा—(श्रुत्वा) किं ब्रूथ— ‘ कुतोऽद्यापि ते तातः ’ इति । (सरोषम्)

आः क्षुद्रा भीरवः, कथमेवं प्रलपता वः सहस्रधा न दीर्गमनया जिह्वया ।

दग्धं विश्वं दहनकिरणैर्नोदिता द्वादशार्का

वाता वाता दिशि दिशि न वा सप्तधा सप्त भिन्नाः ।

छन्नं मेघैर्न गगनतलं पुष्करावर्तकाद्यैः

पापं पापाः कथयत कथं शौर्यराशेः पितुर्मे ॥ ८ ॥

Moreover,

When my father, who acts the part of the submarine fire within the ocean-resembling hostile armies, which are consumed (lit. licked) by his missiles that resemble flames, and who is the head of all the best bow-wielders, is here standing [in the capacity of] the Commander of the forces, Karṇa away with excitement, Kṛpa, go to the battle-field, Hārdikya, give up [all] fear. What scope is there for fear, while my father, with his bow for his companion, is bearing the brunt of the battle? 7

(Behind the curtain) Where is your father even now?

Asvatthāman—(Listening) What say you—‘ Where is your father even now? ’ (With rage) Ah, mean cowards, how is it that your tongue does not get shattered in a thousand ways, as you rave in this way? .

The twelve suns have not arisen to burn down the universe with their blazing rays; nor have the seven winds, [each] divided into seven [that is, forty-nine in all] begun to blow in every quarter; the sky has not been overcast with clouds headed by the Puṣkarāvartakas. How [then, O] wretches, do you report evil tidings regarding my father, the heap of bravery? 8

(प्रविश्य सन्त्रान्तः सप्रहारः ।) सूतः—परित्नायतां परित्नायतां कुमारः ।
(पादयोः पतति ।)

अश्वत्थामा—(विलोक्य ।) अये, कथं तातस्य सारथिरश्वसेनः । आर्य, ननु
त्रेलोक्यत्वाणक्षमस्य सारथिरसि । किं मत्तः परित्नाणामिच्छसि ।

सूतः—(उत्थाय । सक्रुणम् ।) कुतोऽद्यापि ते तातः ।

अश्वत्थामा—(सावेगम् ।) किं तातो नामास्तमुपगतः ।

सूतः—अयं किम् ।

अश्वत्थामा—हा तात । (मोहमुपगतः ।)

सूतः—कुमार, समाश्वसिहि समाश्वसिहि ।

अश्वत्थामा—(लब्धसंज्ञः सास्त्रम् ।) हा तात, हा सुतवत्सल, हा लोकत्रयैक-
धनुर्धर, हा जामदग्न्यास्त्रसर्वस्वप्रतिग्रहप्रणयिन्, कासि । प्रयच्छ मे प्रति-
वचनम् ।

सूतः—कुमार, अलक्ष्यन्तशोकावेगेन । वीरपुरुषोचितां विपत्तिमुपगते पितरि
व मापि तदनुरूपेणैव वीर्येण शोकसागरमुत्तीर्य सुखी भव ।

(*Entering in excitement and with wounds on*) Charioteer—
Let the Prince protect [me], protect [me]. (*Falls at his feet*)

Asvatthāman—Oh, how, [he is] Aśvasena, the charioteer of
my father! Worthy Sir, why, you are the charioteer of one
who is capable of protecting the three worlds! Why [then]
do you seek protection from me?

Charioteer—(*Rising. Pathetically*) Where is your father
even now?

Asvatthāman—(*With agitation*) Has my father, tell me
(*nāma*), met his ruin?

Charioteer—What then?

Asvatthāman—Alas, father! (*Faints away*).

Charioteer—Prince, take courage, take courage.

Asvatthāman—(*Regaining consciousness. With tears*)
Alas, father, alas, [so] affectionate towards his son, alas,
the chief bow-wielder in the three worlds, alas [you] who
loved to accept the all-in-all of Jāmadagnya, namely, his
missiles, where are you? Give me a reply [to my lamenta-
tions].

Charioteer—Prince, away with the extreme vehemence of
sorrow. Your father having met death (*vipattiḥ*), worthy
of a warrior, you also be happy, having crossed the ocean
of sorrow just with the heroism worthy of him [namely, a
warrior].

अश्वत्थामा—(अश्रूणि विमुञ्च ।) आर्य, कथय कथय कथं तादृग्भुज-
वीर्यसागरस्तातोऽपि नामास्तमुपगतः ।

किं भीमाद् गुरुदक्षिणां गुरुगदां भीममियः प्राप्तवान्
सूतः—शान्तं पापं शान्तं पापम् ।

अश्वत्थामा—

अन्तेवासिदयालुरुज्झितनयेनासादितो जिष्णुना ।

सूतः—कथमेवं भविष्यति ।

अश्वत्थामा—

गोविन्देन सुदर्शनस्य निशितं धारापयं प्राप्तितः

सूतः—एतदपि नास्ति ।

अश्वत्थामा—

शङ्के नापदमन्यतः खलु गुरोरेभ्यश्चतुर्थादहम् ॥ ९ ॥

सूतः—कुमार,

Asvatthāman—(*Shedding tears*) Worthy Sir, tell [me], tell [me], how even my father, the ocean of that kind of bravery of arms, possibly met his death?

Did he, who loved Bhīma [so much], obtain from Bhīma [a blow with] his terrific mace, as a gift to the preceptor? 9 a

Charioteer—May sin be allayed, sin allayed!

Asvatthāman—

Was he [then], who was so compassionate to his pupils, overpowered by Jīṣṇu [that is, Arjuna], who [probably had then] abandoned [all] moral precepts? 9 b

Charioteer—How will this happen?

Asvatthāman—

Was he brought within the sharp range of the edge of of his Sudarśana by Govinda? 9 c

Charioteer—This also has not happened.

Asvatthāman—

Indeed, I fear not death of my father at [the hands of] another fourth person besides these? 9 d

Charioteer—Prince,

एतेऽपि तस्य कुपितस्य महाब्रह्मणेः
किं धूर्जटेरिव तुलामुपयान्ति संख्ये ।
शोकोपरुद्धहृदयेन यदा तु शस्त्रं
त्यक्तं तदास्य विहितं रिपुणातिघोरम् ॥ १० ॥

अश्वत्थामा—किं पुनः कारणं शोकस्यास्त्रपरित्यागस्य वा

सूतः—ननु कुमार एव कारणम् ।

अश्वत्थामा—कथमहमेव नाम ।

सूतः—श्रूयताम् । (अश्रूणि विमुच्य ।)

अश्वत्थामा हत इति पृथासूनुना स्पष्टमुक्त्वा
स्वरं 'शेषे गज इति किल व्याहृतं सत्यवाचा ।
तच्छ्रुत्वासौ दयिततनयः प्रत्ययात्तस्य राज्ञः
रास्त्राण्याजौ नयनसलिलं चापि तुल्यं मुमोच ॥ ११ ॥

अश्वत्थामा—हा तात, हा सुतवत्सल, हा धृयामदर्यपरित्यक्तजीवित, हा

Can even these bear comparison in battle with him, who holds a great weapon in his hand and is enraged, as with Dhūrjati? But when, with his heart blocked with sorrow, he laid down his weapon, then the enemy perpetrated the extremely atrocious deed on him. 10

Asvatthāman—But what was the cause of his sorrow, or the abandonment of weapon?

Charioteer—Why, the Prince himself [was] the cause!

Asvatthāman—How possibly could I myself [be the cause]?

Charioteer—Listen. (*Shedding tears*)

Having said distinctly 'Asvatthāman is killed,' the son of Prthā [that is, Yudhiṣṭhira], the [well-known] truth-speaker, uttered as I learn (*kila*), in an indistinct tone (*svairam*), as a supplement [to his sentence] *śeṣe* [the word] 'the elephant.' Having heard that, he [namely, Droṇa], who held his son [so] dear, relying on [the testimony of] that King, dropped down simultaneously his weapons and his tears in the [midst of the] battle. 11

Asvatthāman—Alas, father, alas, [you] who were [so] affectionate towards your son, alas, [you] who in vain gave

शौर्यराशे, हा शिष्यप्रिय, हा युधिष्ठिरपक्षपातिन् । (रोदिति ।)

सूतः—कुमार, अलमत्यन्तपरिदेवनकार्पण्येन ।

अश्वत्थामा—

श्रुत्वा वधं मम मृषा सुतवत्सलेन

तात त्वया सह शरैरसवो विमुक्ताः ।

जीवाम्यहं पुनरहो भवता १ विनापि

क्रेऽपि तन्मयि मुग्धा तव पक्षपातः ॥ १२ ॥ (मोहमुपगतः ।)

सूतः—समाश्वसितु समाश्वसितु कुमारः ।

(ततः प्रविशति कृपः ।)

कृपः—(सोद्वेगं निःश्वस्य ।)

विक्सानुजं कुरुपतिं धिगजातशत्रुं

धिग्भूपतीन् विफलशस्त्रभृतो धिगस्मान् ।

केशप्रहः खलु तदा द्रुपदात्मजाया

up your life for me, alas, heap of heroism, alas [you] who were fond of your pupils, alas, [you] who had a partiality towards Yudhiṣṭhira. (Weeps)

Charioteer—Prince, enough of the undignified conduct (*kārpaṇyam*) in the form of [indulging in] excessive sorrow.

Asvatthāman—

Having heard the false [news of] my death, you father, who were [so] affectionate towards your son, abandoned your life along with your arrows. But I, oh, [alas], am alive even without you! In vain then was your partiality towards me, though [so] cruel! 12
(Faints away)

Charioteer—Let the Prince take courage, take courage.
(Then enters Kṛpa)

Kṛpa—(Sighing with grief)

Fie upon the Lord of the Kauravās along with his brothers; fie upon Ajātsatru; fie upon the kings that have held their arms in vain; fie upon us [all], who, indeed, witnessed, as though we were [so many] pictures,

द्रोणस्य चाद्य लिखितैरिव वीक्षितो यैः ॥ १३ ॥

तत्कायं नु खलु वत्समद्य द्रक्ष्याम्यश्वत्थामानम् । अथ वा हिमवत्सारगुरुचेतसि
ज्ञातलोकास्थितौ तस्मिन् खलु शोकावेगमहमाशङ्के । किं तु पितुः परिभवमस-
ह्यमुपश्रुत्य न जाने किं व्यवस्यतीति । अथ वा

एकस्य तावत् पाकोऽयं दारुणो भुवि वर्तते ।

केशप्रहे द्वितीयेऽस्मिन्नूनं निःशेषिताः प्रजाः ॥ १४ ॥

(विलोक्य ।) तदयं वत्सस्तिष्ठति । यावदुपसर्पामि । (उपसृत्य ससंभ्रमम् ।)
वत्स, समाश्वसिहि ।

अश्वत्थामा—(संज्ञां लब्ध्वा । सास्त्रम् ।) हा तात, हा सकलभुवनैकगुरो,
(आकाशे ।) युधिष्ठिर, युधिष्ठिर,

आ जन्मनो न वितयं भवता किलोक्तं

न द्वेक्षि यज्जनमतस्त्वमजातशत्रुः ।

the seizure of the hair of the daughter of Drupada at
that time, and of Droṇa to-day. 13

How then can I possibly [bear] to see dear (*vatsah*) *Āsvat-
thāman* to-day? Or rather, I do not indeed, expect vehe-
mence of grief in him, whose heart is large and is possessed
of the strength of the *Himālaya* mountain and who under-
stands the [usual] state of affairs in the world. But I do
not know what he will set about on hearing the undeserved
insult to his father.

Or rather,

Here is already (*tāvat*) [to be seen] on earth, the
dreadful result of one [seizure of hair]. [And now]
when this second seizure of hair [has taken place], cer-
tainly the subjects are [sure to become] extinct. 14

(*Observing*) Here then is my dear boy. I shall just approach
him. (*Approaching. With flurry*) Dear boy, take courage,
take courage.

Āsvatthāman—(*Recovering consciousness. With tears*)
Alas, father, alas, the one preceptor of the whole world! (*In
the air*) *Yudhiṣṭhira*, [you] *Yudhiṣṭhira*!

From your [very] birth, they say (*kīla*), you never
told a lie. Since you hate no one, therefore you are called
Ajāyaśatru [that is, one who has no enemy]. How was
all that, quite at one step, through the defect in *my* for-

ताते गुरौ द्विजवरे मम भाग्यदोषात्
सर्वं तदेकण्ड एव कथं निरस्तम् ॥ १५ ॥

सूतः—कुमार, एष ते मातुलः पार्श्वे शारद्वतस्तिष्ठति ।

अश्वत्थामा—(पार्श्वे विलोक्य । सबाष्पम् ।) मातुल, मातुल,

गतो येनाद्य त्वं सह रणमुवं सैन्यपतिना

य एकः शूराणां गुरुसमरकण्डूनिकषणः ।

परीहासाश्वित्राः सततमभवन् येन भवतः

स्वसुः श्लाघ्यो भर्ता क्व नु खलु मातुल गतः ॥ १६ ॥

कृपः—वत्स, परिगतपरिगन्तव्य एव भवान् । तदलमत्यन्तशोकावेगेन ।

अश्वत्थामा—मातुल, परित्यक्तमेव मया परिदेवितम् । एषोऽहं सुतवत्सलं
तातमेवानुगच्छामि ।

कृपः—वत्स, अनुपपन्नमीदृशं व्यवसितं भवद्विधानाम् ।

tune, thrown away (*nirasta*) [to the winds by you, when dealing] with my father, who was your preceptor and was [at best] an excellent Brāhmaṇa? 15

Charioteer—Prince, here your maternal uncle, Sāradvata, is standing at your side.

Asvatthāman—(*Looking at his side. With tears*) Maternal uncle, maternal uncle,

Where indeed, tell me (*nu*), maternal uncle, has that praiseworthy husband of your sister gone?—[the husband] with whom, as the General of the armies, you went to the battlefield to-day, who, was the one means of removing (*nikṣaṇaḥ*) the tremendous ich of the brave for fight and with whom you always used to have varied jokes. 16

Kṛpa—You certainly (*eva*) understand what should be understood [on such occasions]. Therefore, away with the extreme vehemence of sorrow.

Asvatthāman—Maternal uncle, I have already (*eva*) given up lamentation. Here I follow my father himself, who was [so] affectionate towards his son.

Kṛpa—Dear boy, unbecoming is such course of conduct to men of your type.

दृतीयोऽङ्कः ।

सूतः—कुमार, धृष्ट्यातेऽहं तेन ।

अश्वत्थामा—आर्य शारद्वत,

मद्वियोगभयात् तातः परलोकमितो गतः ।

करोम्यविरहं तस्य वत्सलस्य सदा पितुः ॥ १७ ॥

कृपः—वत्स, यावदयं संसारस्तावत् प्रसिद्धैवेयं लोकयात्रा यत्पुत्रैः पितरो लोकद्वयेऽप्यनुवर्तनीया इति । पश्य ।

निवापाञ्जलिदानेन केतनैः श्राद्धकर्मभिः ।

तस्योपकारे शक्तस्त्वं किं जीवन् किमुतान्यथा ॥ १८ ॥

सूतः—आयुष्मन्, यथैव मातलस्ते शारद्वतः कथयति तत्तथा ।

अश्वत्थामा—आर्य, सत्यमेवेदं । किंत्वतिदुर्वहत्वाच्छोकभारस्य न शक्नोमि तातविरहितः क्षणमपि प्राणान् धारयितुम् । तद्गच्छामि तमेवोद्देशं यत्र तथावि-

Charioteer—Have done with [such] extreme rashness.

Asvatthāman—Worthy Sāradvata.

Through fear of separation from me, my father went to the other world from here. I shall [therefore] accomplish for that loving father permanent immunity from separation [by following him in death]. 17

Kṛpa—Dear boy, as long as [the nature of] mundane existence is [what it is], so long this custom (*yātrā*) of society is indeed well-known, [namely], that fathers are to be served by sons even in both the worlds. See.

Would it be continuing to live, or otherwise [that is, by putting an end to your life as you intend], that you would be able to be of service (*upakārah*) to him by offering cavityful [of water] as libation, by [other] religious rites (*ketanam*) and by *Srāddha*-performances? 18

Charioteer—Long-lived one, exactly as your maternal uncle Sāradvata says, so it is.

Asvatthāman—Worthy Sir, this is indeed true. But the burden of grief being exceedingly difficult to bear, I am unable to sustain life even for a moment, [when] separated from my father. Therefore, I shall go to that very region

१ ' करोमि विरहं तस्य वत्सलस्य कथं पितुः ' । ग-द्व.

धमपि पितरं द्रक्ष्यामि । (उत्तिष्ठन् खड्गमालोक्य विचिन्त्य ।) कृतमद्यापि
शस्त्रग्रहणाविडम्बनया । भगवन् शस्त्र,

गृहीतं येनासीः परिभवमयान्नोचितमपि

प्रभावाद्यस्याभून् खलु तव काश्चिन् विषयः ।

परित्यक्तं तेन त्वमासि सुतशोकान्न तु भयाद्

विमोक्ष्ये शस्त्रं त्वामहमपि यतः स्वस्ति भवते ॥ १९ ॥

(परित्यक्तुमिच्छति)

(नेपथ्ये ।) भो भो राजानः, कथमिह भवन्तः सर्वे गुरोर्भारद्वाजस्य परिभ-
वमुना नृशंसेन प्रयुक्तमुपेक्षन्ते ।

अश्वत्थामा—(आकर्ष्य । शनैः शनैः शस्त्रं स्पृशन् ।) किं गुरोर्भारद्वाजस्य
परिभवः

(पुनर्नेपथ्ये ।) आचार्यस्य त्रिभुवनगुरोर्न्यस्तशस्त्रस्य शोकाद्

द्रोणस्याजौ नयनसलिलक्षालितार्द्राननस्य ।

where I shall see my father, though reduced to that condi-
tion [namely, that of death]. (*Observing his sword in rising
and thinking*) Enough of the mockery of continuing to hold
a weapon even now. [O] divine weapon,

He, by whom you were taken up through fear of [re-
ceiving] insults [at the hands of warriors], though you
were unfit [to be taken up by him], and by whose
prowess there was indeed none who could not be your
province, has [now] abandoned you through grief for
his son, but not through fear. Since [O] weapon, I shall
also cast you off, [therefore] may bliss be fall you! 19

(*Desires to cast off*)

(*Behind the curtain*) O you kings, how is it that you all are
indifferent to the insult offered by this murderous man
(*nṛśaṁsa*) to the preceptor, the son of Bharadvāja?

Asvatthāman—(*Listening. Grasping the weapon slowly and
slowly*) What, an insult to the preceptor, the son of Bharad-
vāja!

(*Again behind the curtain*)

Having laid his hand on the head, hoary with age, of
the preceptor, Drona, the teacher of the three worlds,
who had cast aside his weapon in the battle through
grief and whose face was washed and [consequently]

मौलो पाणि पलितधवले न्यस्य कृत्वा नृशंसं
धृष्टद्युम्नः स्वशिविरमयं याति सर्वे सहध्वम् ॥ २० ॥

(सक्रोधं सकम्पं च कृपसूतौ दृष्ट्वा ।) किं नामेदम् ।

प्रत्यक्षमात्तधनुषां मनुजेश्वराणां
प्रायोपवेशसदृशं व्रतमास्थितस्य ।

तातस्य मे पलितमौलिनिरस्तकाशे

व्यापारितं शिरसि शस्त्रमशस्त्रपाणेः ॥ २१ ॥

कृपः—वत्स, एवं किल जनः कथयति ।

अश्वत्थामा—किं तातस्य दुरात्मना परिमृष्टमनूच्छिरः ।

सूत—(स्मयम्) कुमार, आसीदयं तस्य तेजोराशेर्देवस्य नवः परिभवावतारः ।

अश्वत्थामा—हा तात, हा पुत्रप्रिय, मम मन्दभागधेयस्य कृते शस्त्रपरि-
त्यागात्तथाविधेन क्षुद्रेणात्मा परिभावितः । अथ वा

wet with tears from his eyes, and having perpetrated
a murderous act, Dhr̥ṣṭadyumna here is proceeding to
his camp. [Can you] all bear [this]? 20

Asvatthāman—(Looking at Kr̥pa and the Charioteer with
rage and tremor) What possibly does this mean?

Was [it really that] a weapon [was] used, before the
[very] eyes of kings that were armed with bows, on my
father's head that had surpassed the Kāśa flowers [in
whiteness] with its crown (*maulih*) characterised by
the grey of age (*palitan*)—[my father] who was obser-
ving a vow similar to *prāyopaveśa* [that is, sitting with-
out food with a view to court death] and who held no
weapon in his hand? 21

Kr̥pa—Dear boy, thus, as I learn, people say.

Asvatthāman—Was the head of my father rudely touched
by [that] evil-souled [man]?

Charioteer—(In fear) Prince, such insult was suffered
(*avatāraḥ*) for the first time, by that divine personage, who
was a heap of lustre.

Asvatthāman—Alas, my father, alas, [you] who loved your
son [so well], you allowed your soul to be insulted by a
mean fellow of that kind, by renouncing your weapon for
my sake, unfortunate as I am. Or rather,

परित्यक्ते देहे रणशिरसि शोकान्धमनसा
 शिरः श्वा काको वा द्रपदतनयो वा परिमृशेत् ।
 स्फुरदिव्यास्त्रौघद्राविणमदमत्तस्य च रिपो—
 ममैवायं पादः शिरसि निहितस्तस्य न करः ॥ २२ ॥

आः दुरात्मन् पाञ्चालपसद,
 तातं शस्त्रग्रहणाविमुखं निश्चयेनोपलभ्य
 त्यक्त्या शङ्कां खलु विदधतः पाणिमस्योत्तमाङ्गे ।
 अश्वत्यामा करधृतधनुः पाण्डुपाञ्चालसेना-
 तूलोत्क्षेपप्रलम्पवतः किं न यातः स्मृतिं ते ॥ २३ ॥

युधिष्ठिर, युधिष्ठिर, अजातशत्रो, अमिथ्यावादिन्, धर्मपुत्र, सानुजस्य ते
 किमनेनापकृतम् । अथ वा किमनेनालीकप्रकृतिजिह्वचेतसा । अर्जुन, सात्यके
 बाहुशालिन् वृकोदर, माधव, युक्तं नाम भवतां सुरासुरमनुजलोकैकधनुर्धरस्य

When, with his mind blinded by grief, he renounced
 [all anxiety about] his body in the fore-front of the
 battle-field, a dog, or a crow, or the son of Drupada,
 might touch his head [with impunity]. But (ॐ) here
 I plant my very foot on the head of that enemy, who is
 intoxicated with the pride (*madah*) of his wealth in
 the form of the numerous, shining divine missiles, not
 [however, shall I condescend to lay] my hand [on his
 head, as he did in the case of my father]. 22

Ah, evil-souled wretch of a Pāñcāla,

While you, knowing for certain that my father was
 averse to using his weapon, were indeed, laying your
 hand on his head, leaving aside [all] scruples, did not
 [then] Ásvatthāman, holding a bow in his hand, occur
 to your memory, as [being capable of proving himself
 to be] the wind of world-destruction for blowing away
 the cotton in the form of the forces of the Pāṇḍus and
 the Pāñcālas? 23

Yudhiṣṭhira, Yudhiṣṭhira, [you] who have no enemies,
 who never tell a lie, son of Dharma, what injury had he
 [namely, Droṇa] done to you along with your brothers? Or
 rather, why call upon him whose mind is untruthful and
 naturally crooked? Arjuna, Sātyaki, Vṛkodara, shining with
 your [stout] arms, Mādhava, was it really proper for you
 to remain indifferent when this brute of a man, the blot on

द्विजन्मनः परिणतवयसः सर्वाचार्यस्य विशेषतो मम पितुरमुना द्रुपद-
कुलकलङ्केन मनुजपशुना स्पृश्यमानमुत्तमाङ्गमुपेक्षितुम् । अथ वा सर्व एवैते
पातकिनः । किमेतैः ।

कृतमनुमतं दृष्टं वा यैरिदं गुरुपातकं

मनुजपशुभिर्निर्मर्यादैर्भवद्भिरुदायुधैः ।

नरकरिपुणा सार्धं तेषां सभीमकिरीटिना-

मयमहमसृङ्मेदोमांसैः करोमि दिशां बलिम् ॥ २४ ॥

कृपः—वत्स, किं न संभाव्यते भारद्वाजतुल्ये बाहुशालिनि दिव्यास्त्रग्राम-
कोविदे भवति ।

अश्वत्थामा—भो भोः पाण्डवमत्स्यसोमकमागवेयाः क्षत्रियापसदाः,

पितुर्मूर्ध्नि स्पृष्टे ज्वलदनलभास्वत्परशुना

कृतं यद्रामेण श्रुतिमुपगतं तन्न भवताम् ।

किमबाश्वत्थामा तदरिरुधिरासारविषसं

न कर्म क्रोधान्वः प्रभवति विधातुं रणमुख ॥ २५ ॥

the family of Drupada, was touching the head of a Brāhmaṇa, the sole bow-wielder in the worlds of gods, demons and men, of advanced age, the preceptor of all, and especially *my* father. Or rather all these are sinners without exception (*eva*). Why speak of them?

Here, I offer an oblation to the quarters with blood, fat and flesh of [all] those of you, including Bhīma and Kiriṭin, and not [even] excluding the Enemy of Naraka [that is, Kṛṣṇa], who, brutes of men and void of [all] moral bounds as you are, perpetrated, allowed, or witnessed this great sin, with weapons ready [in your hands] !*

24

Kṛpa—Dear boy, what is not possible in you, who shine with your [powerful] arms, who are equal to Bhāradvāja [in prowess] and who are well-versed in a number of divine missiles?

Aśvatthāman—O you wretches of Kṣatriyas, Pāṇḍavas, Matsyās, Somakās and Māgadheyās,

Has not that which [Paraśu-] Rāma did with his axe shining like blazing fire, when the head of his father was touched, reached your ear? Is not Aśvatthāman, blinded with rage, able to accomplish to-day, in the forefront of the battle, a [similar] feat in which a shower of his enemies' blood would serve as food (*vighasaḥ*) [to demons, goblins etc.].

25

सूत, गच्छ त्वं सर्वोपकरणैः सांप्रामिकैः सर्वायुधैरुपेतं महाहवलक्षणं नामास्म-
त्स्यन्दनमुपनय ।

सूतः—यदाज्ञापयति कुमारः । (निष्क्रान्तः ।)

कृपः—वत्स, अवश्यप्रतिकर्तव्येऽस्मिन् दारुणे निकाराग्रौ सर्वेषामस्माकं
कोऽन्यस्त्वामन्तरेण शक्तः प्रतिकर्तुम् । किं तु—

अश्वत्थामा—किमतः परम् ।

कृपः—सैन्यापत्येऽभिषिच्य भवन्तमिच्छामि समरभुवमवतारयितुम् ।

अश्वत्थामा—मातुल, परतन्त्रमिदमर्किचित्करं च ।

कृपः—वत्स, न खलु परतन्त्रं नार्किचित्करं च । पश्य ।

भवेदभीष्ममद्रोणं धार्तराष्ट्रबलं कथम् ।

यदि तत्तुल्यं कक्षोऽत्र भवान् धुरि न युज्यते ॥ २६ ॥

कृतपरिकरस्य भवादृशस्य त्रैलोक्यमपि न क्षमं परिपन्थीभवितुं किं पुनर्यौधि-
ष्ठिरबलम् । तदेवं मन्ये परिकल्पिताभिषेकोपकरणः कौरवराजो न चिरात्त्वामे-

Charioteer, go you. Bring our chariot, called Mahāhavalak-
ṣaṇa, equipped with all implements [and] all weapons use-
ful in battle.

Charioteer—As the Prince commands. (*Goes out*). .

Kṛpa—Dear boy, in the case of this dreadful fire of insult,
which necessarily deserves to be avenged, who else from
amongst us all, except yourself, is able to counteract
[it successfully]? But—

Asvatthāman—What [is it that you want to say] after this?

Kṛpa—I desire to make you descend on the field of battle
after installing you to the [supreme] command of the army.

Asvatthāman—Maternal uncle, this depends upon another
and is moreover (*ca*) not of much consequence.

Kṛpa—Dear boy, [it is] not indeed dependent on another
and not also unimportant. See.

How will the army of the son of Dhṛtarāṣṭra fare,
[now that it is] without Bhīṣma and without Droṇa, if
you, who move in an orbit (*kakṣā*) similar to theirs are
not appointed to its yoke?

26

Even the three worlds would not be able to stand in the way
of a person like you, when he had girded up his loins; what
then (*punar*) the army of Yudhiṣṭhira? Therefore, thus
I think that the lord of the Kauravas, having made ready

वाम्यपेक्षमाणस्तिष्ठतीति ।

अश्वत्थामा—यद्येवं त्वरते मे परिभवानलदह्यमानमिदं चेतस्तत्प्रतिकारज-
लावगाहनाय । तदहं गत्वा तातवधविषण्णमानसं कुरुपतिं सैनापत्यस्वयंग्रहण-
प्रणयसमाश्वासनया मन्दसंतापं करोमि ।

कृपः—वत्स, एवमिदम् । अतस्तमेवोद्देशं गच्छावः । (परिक्रामतः ।)

(ततः प्रविशतः कर्णदुर्योधनौ ।)

दुर्योधनः—अङ्गराज,

तेजस्वी रिपुहतबन्धुदुःखपारं

बाहुभ्यां व्रजति धृतायुवप्लवाम्याम् ।

आचार्यः सुतनिधनं निशम्य संख्ये

किं शस्त्रग्रहसमये विशस्त्र आसीत् ॥ २७ ॥

अथवा सूक्तमिदमभियुक्तैः प्रकृतिर्दुस्त्यजेति । यतः शोकान्धमनसा तेन विमुच्य

the necessities of installation, is waiting in expectation of just your arrival in not a very long time.

Asvatthāman—If so, this my heart, which is being burnt in the fire of insult, is impatient to plunge in the water in the form of its retaliation. Therefore, I shall go and allay the torment of the lord of the Kurus, whose mind must have been pained at the death of my father, by offering him the consolation of my solicitude (*pranayak*) to accept voluntarily the office of the Commander-in-chief of his army.

Krpa—So this should be. Therefore let us go to that very region.

(*They both walk about*)

(*Then enter Karṇa and Duryodhana*)

Duryodhana—King of the Āṅgas,

A spirited man goes beyond [the ocean of] the grief for a relative killed by the enemies, with [the help of] his arms that hold the oars (*plavaṅ*) of weapons. How was it [then] that the Preceptor, having heard the death of his son in the battle, renounced his weapon, when it was [really] the time to take it up [for vigorous use] ? 27 Or rather, well has it been said by the learned that one's nature cannot be renounced. Since, with his mind blinded

क्षत्रधर्मकार्कश्यं द्विजातिधर्मसुलभो मर्दवपरिग्रहः कृतः ।

कर्णः—राजन्, न खल्विदमेवम् ।

दुर्योधनः—कथं तर्हि ।

कर्णः—एवं किलास्याभिप्रायो यथाश्रुत्यामा मया पृथिवीराज्येऽभिषेक्तव्य इति । तस्याभावाद् वृद्धस्य मे ब्राह्मणस्य धृया शस्त्रग्रहणमिति तथा कृतवान् ।

दुर्योधनः—(सशिरःकम्पम् ।) एवमिदम् ।

कर्णः—एतदर्थं च कौरवपाण्डवपक्षपातप्रवृत्तमहासंग्रामस्य राजकस्य परस्पर-क्षयमपेक्षमाणेन तेन प्रधानपुरुषवध उपेक्षा कृता ।

दुर्योधनः—उपपन्नमिदम् ।

कर्णः—अन्यच्च राजन्, द्रुपदेनाप्यस्य बाल्यात् प्रभृत्वभिप्रायवेदिना न खराष्ट्रे वासो दत्तः ।

दुर्योधनः—साधु अङ्गराज, साधु । निपुणमभिहितम् ।

by grief, he gave up the sternness belonging to the charteter of a warrior and adopted the mildness [so] natural to the Brāhmaṇa character.

Karna—Your Majesty, not indeed is this so!

Duryodhana—How then [can this action be accounted for]?

Karna—Thus, I hear, was his intention, namely that he should crown Aśvattāman King of the [whole] earth. Thinking that owing to his death it was useless for him, an old Brāhmaṇa as he was, to bear arms [any longer], he did so.

Duryodhana—(With a nod of his head) Thus this was!

Karna—And with this intention he remained indifferent when the principal men [on our side] were slain, [all the while] expecting the mutual destruction of the [entire] body of princes who had commenced a great war by siding [some] with the Kauravas and [some] with the Pāṇḍavas.

Duryodhana—This is reasonable.

Karna—Moreover, Your Majesty, even Drupāda, who knew his intention since their childhood, did not vouchsafe him residence in his kingdom.

Duryodhana—Good, King of the Aṅgas, good. Cleverly has this been said [by you].

कर्णः—न चायं ममैकस्याभिप्रायः । अन्येऽभियुक्ता अपि नैवेदमन्यथा मन्यन्ते ।

दुर्योधनः—एवमेतत् । कः संदेहः ।

दत्त्वाभयं सोऽतिरथो वध्यमानं किराटिना ।

सिन्धुराजमुपेक्षेत नैवं चेत् कथमन्यथा ॥ २८ ॥

कृपः—(विलोक्य) वत्स, एष दुर्योधनः सूतपुत्रेण सहास्यां न्यग्रोधच्छाया-
यामुपविष्टस्तिष्ठति । तदुपसर्गावः ।

(तथा कृत्वा ।) उर्भा—विजयतां कौरवेश्वरः ।

दुर्योधनः—(दृष्ट्वा ।) अये कथं कृपोऽश्वत्यामा च (आसनादवतीर्थं कृपं प्रति ।)

गुरो, अभिवादये । (अश्वत्यामानमुद्दिश्य ।) आचार्यपुत्र,

एह्यस्मदर्थहततात परिष्वजस्व

क्लान्तैरिमैर्मम निरन्तरमङ्गमङ्गैः ।

स्पर्शस्तवैष भुजयोः सदृशः पितुस्ते

शोकैऽपि नो विकृतिमेति तनूरुहेषु ॥ २९ ॥

(आलिङ्ग्य पार्श्वं उपवेशयति) ।

Karna—This is not the opinion of me alone. Other learned men also do not think this matter to be otherwise.

Duryodhana—Thus was this! What doubt is there?

Were it not so, how could otherwise that unequalled chariot-warrior have remained indifferent, after having promised him freedom from fear, while the king of the Sindhus was being slain by Kiriṭin? 28

Kṛpa—(Observing) Dear boy, here is Duryodhana sitting in this shade of the banian tree in the company of the son of the charioteer [that is, Karna]. Let us then move near [them]. (Having done so) **Both**—May victory attend the Lord of the Kauravas!

Duryodhana—Oh, how, Kṛpa and Aśvatthāman. (Coming down from his seat. To Kṛpa) Worthy Sir, I salute you. (Referring to Aśvatthāman). Son of the Preceptor.

• Come, [you] whose father was killed in our cause, closely embrace my body with your languid limbs. This touch of your arms, [so] like that of your father's, undergoes a change in our hair even in the midst of our grief. 29

(Having embraced him, makes him sit by his side)

6 १ ' शोकैऽपि यो महति निर्वृतिमादधाति ' इति केषुचिद् पुस्तकेषु पाठः.

(अश्वत्थामा बाष्पमुत्सृजति ।)

कर्णः—द्रोणायने, अलमत्यर्थमात्मानं शोकानले प्रक्षेप्तुम् ।

दुर्योधनः—आचार्यपुत्र, को विशेष आवश्यकस्मिन् व्यसनमहार्णवे । पश्य ।

तातस्तव प्रणयवान् स पितुः सखा मे

शस्त्रे यथा तव गुरुः स तथा ममापि ।

किं तस्य देहनिधने कथयामि दुःखं

जानीहि तद् गुरुशुचा मनसा त्वमेव ॥ ३० ॥

कृपः—वत्स यथाह कुरुपतिस्तथैवैतत् ।

अश्वत्थामा—राजन्, एवं पक्षपातिनि त्वयि युक्तमेव शोकभारं लघूकर्तुम् । किंतु

मयि जीवति यत्तातः केशग्रहमवाप्तवान् ।

कथमन्ये करिष्यन्ति पुत्रेभ्यः पुत्रिणः स्पृहाम् ॥ ३१ ॥

कर्णः—द्रोणायने, किमत्र क्रियते यदनेनैव सर्वपरिभवपरित्राणहेतुना शस्त्र-
मुत्सृजता तादृशीमवस्थामात्मा नीतः ।

(*Asvatthāman sheds tears*)

Karna—Son of Droṇa, have done with throwing yourself too much in the fire of grief.

Duryodhana—Son of the Preceptor, what is the difference between us two as far as this great ocean of calamity is concerned. See.

To you he was father, to me he was father's dear friend; just as he was your preceptor in [the knowledge of using] the arms, so of me too. How can I describe my grief at the destruction of his body? Conceive it, you yourself, with your mind whose sorrow is great! 30

Kṛpa—My boy, as the lord of the Kurus says, just so is this.

Asvatthāman—Your Majesty, when you thus show partiality towards me, it is but proper for me to lighten the burden of my sorrow. But,

When, I being alive, my father received [the indignity of] the seizure of his hair, how would other fathers entertain [any] hope from their sons? 31

Karna—Son of Droṇa, what could be done in this case when he himself, who was [really] the cause of the protection of all from insults, reduced himself to that condition by renouncing his weapon?

१ 'पुत्रेभ्यस्पुत्रिणः' इति पाठो दृश्यते कुत्रचित्.

अश्वत्थामा—अङ्गराज, किमाह भवान् किमत्र क्रियत इति । श्रूयतां यत्क्रियते ।

यो यः शस्त्रं बिभर्ति स्वभुजगुरुमदः पाण्डवीनां चमूनां

यो यः पाञ्चालगोत्रे शिशुरधिकवया गर्भशय्यां गतो वा ।

यो यस्तत्कर्मसाक्षी चरति मयि रणे यश्च यश्च प्रतीपः

क्रोधाद्भवस्तस्य तस्य स्वयमपि जगतामन्तकस्यान्तकोऽहम् ॥ ३२ ॥

अपि च । भो जामदग्न्यशिष्य कर्ण,

देशः सोऽयमरातिशोणितजलैर्यस्मिन् हृदाः पूरिताः ।

क्षत्रादेव तथाविधः परिभवस्तातस्य केशग्रहः ।

तान्येवाहितशस्त्रघस्मरगुरूप्यस्त्राणि भास्वन्ति मे

यद्रामेण कृतं तदेव कुरुते द्रौणायनिः क्रोधनः ॥ ३३ ॥

दुर्योधनः—आचार्यपुत्र, यस्य तथाविधस्यानन्यसाधारणस्य ते वीरभावस्य किमन्यत्सदृशम् ।

Asvatthaman—King of the Angas; what do you say?—
'What can be done in this case?' Hear what can be done!

'Blinded with rage, I shall be the destroyer of every one, who carries a weapon in the great pride of [the strength of] his arms among the Pāṇḍavas, of every one who belongs to the Pāṇḍava family, whether a child, or advanced in age, or lying on the bed in the form of the [mother's] womb, of every one who was a witness to that deed, of every one who opposes me (*pratīpa*) as I move on the battle-field, and of even the Destroyer of the worlds.

32

Moreover, O Karna, pupil of the son of Jamadagni.

This is the same region where pools were filled with the waters of the blood of his enemies [by Paraśurāma]; the insult, [coming] exactly from a member of the warrior caste, is of the same kind, [consisting as it does of] the seizure of the hair of the father; I possess the same shining missiles, mighty and voracious of the enemies' weapons. The infuriated son of Droṇ will do the very thing that was done by Rāma.

33

Duryodhana—Son of the Preceptor, what else is appropriate to your heroism of that kind, such as you do not share with anybody else?

कृपः—राजन्, सुमहान् खलु द्रोणपुत्रेण वोढुमध्यवासितः समरभरः । तदहमेवं मन्ये भवता कृतपरिकरोऽयमुच्छेत्तुं लोकत्रयमपि समर्थः । किं पुनर्यौधिष्ठिरबलम् । अतोऽभिषिच्यतां सैनापत्ये ।

दुर्योधन—सुष्ठु युज्यमानमभिहितं युष्माभिः । किं तु प्राक्प्रतिपन्नोऽयमर्थोऽङ्गराजस्य ।

कृपः—राजन्, असदृशपरिभवशोकसागरे निमज्जन्तमेनमङ्गराजस्यार्थं नैवोपेक्षितुं युक्तम् । अस्यापि तदेवारिकुलमनुशासनीयम् । अतः किमस्य पीडा न भविष्यति ।

अश्वत्थामा—राजन्, किमद्यापि युक्तायुक्तविचारणया ।

प्रयत्नपरिवोधितः स्तुतिमिरब्ध शेषे निशा-

मकेशवमपाण्डवं भुवनमद्य निःसोमकम् ।

इयं परिसमाप्यते रणकथाद्य दोःशालिना-

मपैतु नृपकाननातिगुरुरब्ध भारो भुवः ॥ ३४ ॥

Kṛpa—Your Majesty, very great indeed is the responsibility of war that the son of Droṇa has determined to bear. Therefore, I thus think that having his loins girded up [that is, invested with supreme command] by you, he would be able to destroy even the three worlds. What then the army of Yudhisthira? Therefore, let him be installed in the position of the Commander of your armies.

Duryodhana—Good, a proper thing has been said by you. But this thing has already been promised to the king of the Aṅgas.

Kṛpa—Your Majesty, it is not at all (*eva*) proper, for the sake of the king of the Aṅgas, to pass over this [Aśvattāman], who is sinking in the ocean of grief caused by an unmerited insult [to his father]. He also has to chastise the same family of enemies. Hence, will it not cause him grief?

Aśvattāman—Your Majesty, why deliberate upon what is proper and what improper even now?

To-day you will sleep during the night [so free from anxiety that you will have to be] awakened with efforts by means of eulogies [sung by the bards]. To-day the world [will be rendered] void of Keśava, of the Pāṇḍavas and of the Somakas. [All] this talk of war of those, who shine with their [stout] arms, will be finished to-day [by me]. Let the burden of the earth, excessively heavy owing to the forest of kings, be removed to-day. 34

कर्णः—(विहस्य ।) वक्तुं सुकरमिदं दुष्करमप्यवसितुम् । बहवः कौरवबलेऽस्य कर्मणः शक्ताः ।

अश्वत्थामा—अङ्गराज, एवमिदम् । बहवः कौरवबलेऽत्र शक्ताः किं तु दुःखोपहतः शोकावेगवशाद्ब्रवीमि न पुनर्वीरजनाधिक्षेपेण ।

कर्णः—मूढ, दुःखितस्याश्रपातः कुपितस्य चायुधद्वितीयस्य संग्रामावतरण-मुचितं नैवंविधाः प्रलापाः ।

अश्वत्थामा—(सक्रोधम् ।) अरे रे राधागर्भभारभूत, सूतापसद, ममापि नामाश्वत्थाम्नो दुःखितस्याश्रुभिः प्रतिक्रियामुपदिशसि न शस्त्रेण । पश्य ।

निर्वीर्यं गुरुशापभाषितवशात् किं मे तवेवायुधं
संप्रत्येव भयाद्विहाय समरं प्राप्तोऽस्मि किं त्वं यथा ।

जातोऽहं स्तुतिवंशकीर्तनविदां किं सारथीनां कुले

क्षुद्रारातिकृताप्रियं प्रतिकरोम्यस्त्रेण नास्त्रेण यत् ॥ ३५ ॥

Karna—(*Laughing*) This is easy to say, [but] difficult to accomplish. Many in the Kaurava army are competent to achieve this.

Asvatthāman—King of the Aṅgas, this is so. Many in the Kaurava army are capable of this. But overpowered by grief, I say [so] through the force of the vehemence of sorrow, but not by way of casting aspersion on [other] warriors.

Karna—Fool, for a man, who is grieved, shedding tears is proper, and for him who is enraged, the descent on the battle-field with the weapon as his companion, [but] not ravings of this kind.

Asvatthāman—(*In anger*) O you, who became [merely] a burden to the womb of Rādhā, vile charioteer, you advise retaliation with tears [and] not with the weapon, even to me, Aśvatthāman, when grieved! See.

Is my weapon void of efficacy, like yours, owing to the effect of the utterance of a curse by the preceptor? Have I even now come away, abandoning the battle-field in fear, as you have done? Am I born in the family of charioteers, who [only] know how to repeat the genealogies [of kings] and to praise [them]?—That I shall avenge a wrong done by an insignificant enemy with tears [and] not with a missile!

कर्णः—(सक्रोधम् ।) अरे रे वाचाट, वृथाशस्त्रप्रहणदुर्विदग्ध, बटो,
निर्वीर्ये वा सवीर्ये वा मया नोत्सृष्टमायुधम् ।

यथा पाञ्चालभीतेन पित्रा ते बाहुशालिना ॥ ३६ ॥

अपि च ।

सूतो वा सूतपुत्रो वा यो वा को वा भवाम्यहम् ।

दैवायत्तं कुले जन्म मदायत्तं तु पौरुषम् ॥ ३७ ॥

अश्वत्थामाः—(सक्रोधम्) अरे रे रथकारकुलकलङ्क, अरे राधागर्भभारभूत,
आयुधानभिज्ञ, तातमप्यधिक्षिपसि । अथ वा

स भीरुः शूरो वा प्रथितभुजसारस्त्रिभुवने

कृतं यत्तेनाजौ प्रतिदिनमियं वेत्ति वसुधा ।

परित्यक्तं शस्त्रं कथमिति स सत्यव्रतधरः

वृथासूनुः साक्षी त्वमसि रणभीरो क्व नु तदा ॥ ३८ ॥

कर्णः—(विहस्य ।) एवं भीरुरहम् । त्वं पुनर्विक्रमैकरसं स्वपितरमनुस्मृत्य

Karna—(*In anger*) O you braggart, foolishly puffed up with
the arms which you carry in vain, [O] chap,

Whether void of efficacy, or possessed of it, I did not
renounce my weapon, as your father, shining with his
arms, did, in fear of the Pāncāla prince ! 36

Moreover,

Whether a charioteer, or a charioteer's son, or who-
ever [else] I am, [that is of no consequence]. Birth in
a [noble] family depends on fate; but manliness de-
pends on me ! 37

Āśvatthāman—(*In anger*) O you blot on the family of the
wheel-wright, O [you] who were [merely] a burden to the
womb of Rādhā, [you] who are ignorant of the use of
weapons, you vilify even my father! Or rather,

Whether he was cowardly or brave, the strength of
his arms is known in the three worlds. What he did
everyday in the war, this earth knows. In the matter
as to how he renounced his weapon, that son of Prthā,
the keeper of the vow of truth, is the witness. Where,
tell me (*nu*), O coward on the battle-field, were you
then? 38

Karna—(*Laughing*) Thus cowardly I am! But I do not
know what *you*, having remembered your father, who was

१ ' त्वं पुनर्विक्रमैकरसः । तव पितरननुस्मृत्य महान् मे संशयो जातः । ग-इ.

न जाने किं करिष्यसीति । महान् मे संशयो जातः । अपि च रे मूढ,
यदि शस्त्रमुज्झितमशस्त्रपाणयो
न निवारयन्ति किमरीनुदायुधान् ।
यदनेन मालिदलनेऽप्युदासितं
सुचिरं स्त्रियेव नृपचक्रसंनिधौ ॥ ३९ ॥

अश्वत्थामाः—(सक्रोधं सकम्पं च ।) दुरात्मन्, राजवल्लभ, प्रगल्भ, सूतापसद
असंबद्धप्रलापिन्,

कथमपि न निषिद्धो दुःखिना भीरुणा वा

द्रुपदतनयपाणिस्तेन पित्रा ममाद्य ।

तव भुजबलदर्पाध्मायमानस्य वामः

शिरसि चरण एष न्यस्यते वारयैनम् ॥ ४० ॥ (तथा कर्तुमुत्तिष्ठति ।)

कृपदुर्योधनौ—गुरुपुत्रं मर्षय मर्षय । (निवारयतः ।)

(अश्वत्थामा चरणप्रहारं नाटयति ।)

heroism pure and simple, would do! A great doubt [about this] has sprung in me. Moreover, O fool,

If the weapon had been cast off [by him], do not [men], holding no weapons in their hands, ward off enemies [who advance] with uplifted weapons,—that this [man] remained inactive for a long time, like a woman, in the presence of the [entire] circle of princes, even when, with his head was being cut off? 39

Asvatthāman—(With anger and with tremor) Villain, favourite of the king, audacious, wretch of a charioteer, talker of nonsense,

That father of mine did not to-day ward off the hand of the son of Drupada somehow, whether because he was grieved, or whether because he was cowardly.

[But] here this left foot [of mine] is planted on your head, [you] who are being inflated with the pride of the strength of your arms. Ward this off [if you can]. 40

(Gets up to do so)

Krpa and Duryodhana—Preceptor's son, forbear, forbear (They prevent him)

(Asvatthāman gesticulates stroke with his foot)

कर्णः—(सक्रोधमुत्थाय । खड्गमाकृष्य) अरे दुरात्मन्, ब्रह्मबन्धो, आत्मश्लाघ,
जात्या काममवध्योऽसि चरणं त्विदमुद्धृतम् ।

अनेन लूनं खड्गेन पतितं द्रक्ष्यसि क्षितौ ॥ ४१ ॥

अश्वत्थामा—अरे मूढ, जात्या काममवध्योऽहम् । इयं सा जातिः परित्यक्ता ।
(यज्ञोपवीतं छिनत्ति । पुनश्च सक्रोधम् ।)

अद्य मिथ्याप्रतिज्ञोऽसौ किरीटी क्रियते मया ।

शस्त्रं गृहाण वा त्यक्त्वा मौलौ वा रचयाञ्जलिम् ॥ ४२ ॥

(उभावपि खड्गमाकृष्यान्वोन्यं प्रहर्तुमुद्यतौ । कृपदुर्योधनौ निवारयतः ।)

दुर्योधनः—आचार्यपुत्र, शस्त्रग्रहणेनालम् ।

कृपः—वत्स, सूतपुत्र, शस्त्रग्रहणेनालम् ।

अश्वत्थामा—मातुल, मातुल, किं निवारयसि । अयमपि तातनिन्दाप्रगल्भः
सूतापसदो धृष्टद्युम्नपक्षपात्येव ।

Karna—(*Getting up in anger. Drawing his sword.*) O villain, contemptible Brāhmana, self-boaster,

I grant that you are not to be killed on account of your caste. But this foot [of yours], which has been raised, you will see fallen on the ground, cut off with this sword!

41

Asvatthāman—O fool, am I not to be killed owing to my caste, as you concede (*kāman*)? Here I renounce my caste! (*Cuts off his sacred thread. And again in anger*)

To-day I make Kiriṭin false to his solemn declaration! Take up your weapon, or give it up and fold your hands on your head.

42

(*Even both, drawing their swords, become ready to strike at each other. Kṛpa and Duryodhana prevent them.*)

Duryodhana—Son of the Preceptor, have done with taking up the weapon.

Kṛpa—Dear son of charioteer, have done with taking up the weapon.

Avsatthāman—Maternal uncle, [O] maternal uncle, why do you ward [me] off? This wretch of a charioteer also, who is audacious [enough] to vilify my father, is indeed a partisan of Dhṛṣṭadyumna.

कर्णः—राजन्, न खल्वहं निवारयितव्यः ।

उपेक्षितानां मन्दानां धीरसत्त्वैरवज्ञया ।

अत्रासितानां क्रोधान्धैर्मवलेषा विकल्पना ॥ ४३ ॥

अश्वत्थामा—राजन्, मुञ्च मुञ्चैनम् । आसादयतु मद्भुजान्तरनिष्पेषसु-
लभमसूनामवसादनम् । अन्यच्च राजन्, स्नेहेन वा कार्येण वा यत्त्वमेनं ताताधिक्षे-
पकारिणं दुरात्मानं मत्तः परिरक्षितुमिच्छसि तदुभयमपि धृयैव ते । पश्य ।

पापप्रियस्तव कथं गुणिनः सखायं

सूतान्वयः शशधरान्वयसंभवस्य ।

हन्ता किरीटिनमहं नृप मुञ्च कुर्यौ

क्रोधादकर्णमपृथ्यात्मजमद्य लोकम् ॥ ४४ ॥ (प्रहर्तुमिच्छति)

कर्णः—(खड्गमुद्यम्य) अरे वाचाट, ब्राह्मणाधम, अयं न भवसि ।

राजन्, मुञ्च मुञ्च । न खल्वहं वारयितव्यः । (हन्तुमिच्छति)

(दुर्योधनकृणौ निवारयतः ।)

Karna—Your Majesty, indeed I should not be warded off.

Such bragging is indulged in by the dull, when they are in contempt neglected by the magnanimous-in-spirit and are not frightened away [by them] by being blinded with anger.

43

Asvatthāman—Your Majesty, leave [him], leave him. Let him suffer the annihilation of his life, [so] easy to be obtained by being crushed in the interval of my arms. Moreover, Your Majesty, if through affection or through [anxiety for accomplishing] the object [you have in view], you desire to shield this evil-souled man, who is indulging in the vilification of my father, from me, then both [these motives] too are certainly vain. See,

How could this sin-lover, belonging to the family of charioteers, be a friend of yours, who are [so] meritorious and born in the family of the moon? I shall kill Kirīṭin. Leave him, [O] King. Let me to-day through anger make the world void of Karna and void of the son of Prthā.

44

(Desires to strike)

Karna—(Raising up his weapon) O braggart, wretch of a Brāhmaṇa, here you cease to live! Your Majesty, leave [me], leave [me]; indeed I should not be warded off. (Desires to kill).

दुर्योधनः—कर्ण, गुरुपुत्र, कोऽयमेष युवयोर्व्यामोहः ।

कृपः—वत्स, अन्यदेव प्रस्तुतमन्यत्तावेग इति कोऽयं व्यामोहः । स्वबलव्यसनं चेदमस्मिन् काले राजकुलस्यास्य युष्मत् एव भवतीति वामः पन्थाः ।

अश्वत्थामा—मातुल, न लभ्यतेऽस्य हतुङ्गलाङ्गिरे रथकारकुलकलङ्कस्य दर्पः शातयितुम् ।

कृपः—वत्स, अकालः खलु स्वबलप्रधानविरोधस्य ।

अश्वत्थामा—मातुल, यद्येवम् ।

अयं पापो यावन्न निधनमुपेयादरिशरैः

परित्यक्तं तावत् प्रियमापि मयास्त्रं रणमुखे ।

बलानां नायेऽस्मिन् परिकुपितभीमार्जुनभये

समुत्पन्ने राजा पिर्यसखबलं वेत्तु समरे ॥४५॥ (खड्गमुत्सृजति ।)

कर्णः—(विहस्य ।) कुलक्रमागतमेवैतद्भवाद्दृशां यदस्त्रपरित्यागो नाम ।

Duryodhana—Karna, son of the *Preceptor*, what infatuation is this which has overtaken you to-day?

Krpa—Dear boy, quite another is the matter in hand [while] your vehemence is [directed] elsewhere! So, what infatuation is this? And [what] an untoward turn [have events taken], since this calamity to the proper (*sva*) army of this royal family arises from you yourselves at this time!

Asvatthāman—Maternal uncle, can I not get [this opportunity] of cutting the pride of this bitter-speaking [man], who is a blot on the family of the wheel-wright?

Krpa—Dear boy, indeed this is no [proper] time to oppose the Chief of our armies.

Asvatthāman—Maternal uncle, if so,

As long as this sinful man does not meet his death by the arrows of his enemy, so long have I abandoned my weapon, though dear [to me], in the forefront of the battle. When he is the Lord of the armies [and] when fear from the enraged Bhīma and Arjuna arises, let the King understand [how little is] the strength of his dear friend!

45

(Cast off his sword)

Karna—(Laughing) This is surely traditional in your family, this which is known as the abandonment of the weapon.

अश्वत्थामा—तनु रे, अपरित्यक्तमपि भवादृशैरायुधं चिरपरित्यक्तमेव निष्फलत्वात् ।

कर्णः—अरे मूढ,

धृतायुधो यावदहं तावदन्यैः किमायुधैः ।

यद्वा न सिद्धमस्त्रेण मम तत् केन सेत्स्यति ॥४६॥

(नेपथ्ये ।) आः दुरात्मन्, द्रौपदीकेशाम्बराकर्षणमहापातकिन्, धार्तराष्ट्रापसद, चिरस्य खलु कालस्य मत्संसुखीनमागतोऽसि । क्षुद्रपशां, क्कदानां गम्यते । अपि च । भो भो राधेयदुर्योधनसौबलप्रभृतयः पाण्डवविद्वेषिणश्चापपाणयो मानधनाः, शृण्वन्तु भवन्तः ।

कृष्टा येन शिरोरुहे नृपशुना पाञ्चालराजात्मजा

येनास्याः परिधानमप्यपहृतं राज्ञां गुरूणां पुरः ।

यस्योरःस्थलशोणितासवमहं पातुं प्रतिज्ञातवान्

Asvatthāman—Why, O [you], the weapon, though not cast off by people like you is indeed as [good as] cast off since long because it serves no purpose.

Karna—O fool,

As long as I wield my weapon, so long what use is there of other weapons? Or, what weapon can accomplish that which has not been accomplished by my missile?

46

(Behind the curtain.)

Ah, villain, [you] who perpetrated the great sin of dragging the hair and garment of Draupadī [you] wretch of a Dhārtarāṣṭra, indeed after a long time you have come in front of me. [You] mean brute, where would you go now? Moreover, O your enemies of the Pāṇḍavas, son of Rādhā [that is, Karna], Duryodhana, Saubala and others, [you] who hold bows in your hands and whose wealth consists in your pride, may you hear.

Here that Kaurava, who, beast of a man as he is, dragged the daughter of the Pāṇcāla king by her hair, who removed even her garment in the presence of princes [and] elders, and the wine of the blood from

सोऽयं मद्भुजपञ्जरे निपतितः संरक्ष्यतां कौरवः ॥४७॥

(सर्व आकर्णयन्ति ।)

अश्वत्थामा—(सोत्थासम्) अङ्गराज, सेनापते, जामदग्न्यशिष्य, द्रोणोप-
पहासिन्, भुजबलपरिरक्षितसकललोक, ('धृतायुधः' ३।४६ इति पठित्वा) इदं
तदासन्नतरमेव संवृत्तम् । रक्षैनं सांप्रतं भीमाद् दुःशासनम् ।

कर्णः—आः, का शक्तिर्वृकोदरस्य मयि जीवति दुःशासनस्य छायामप्याक्र-
मितुम् । युवराज, न भेतव्यं न भेतव्यम् । अयमहमागतोऽस्मि । (निष्क्रान्तः ।)

अश्वत्थामा—राजन् कौरवनाथ, अभीष्मद्रोणं संप्रति कौरवबलमालोडयन्तौ
भीमार्जुनौ राधेयेनैवंविधेनान्येन वा नशक्येते निवारयितुम् । अतः स्वयमेव भ्रातुः
प्रतीकारपरो भव ।

दुर्योधनः—आः, शक्तिरस्ति दुरात्मनः पवनतनयस्यान्यस्य वा मयि जीवति
शस्त्रपाणौ वत्सस्य छायामप्याक्रमितुम् । वत्स, न भेतव्यं न भेतव्यम् । कः

whose broad chest I vowed to drink—[that Kaurava]
has fallen in the trap of my arms! Let him be saved! 47

(All listen)

Asvatthāman—(Ironically) King of the Āngas, Commander of the armies, pupil of Jāmadagnya, derider of Droṇa, [you] who protect all the world by the strength of your arms! (Having recited iii. 46 'As long as I wield my weapon etc') Here that has happened quite near. Protect now this Duśśāsana from Bhīma!

Karna—Ah what prowess has Vṛkodara even to cross the shadow of Duśśāsana, while I am alive. Young Prince, fear not, fear not. Here I come. (Exit)

Asavtthāman—Your Majesty, Lord of the Kauravas, it is not possible for the son of Rādhā, or for another of his kind, to ward off Bhīma and Arjuna, while they violently agitate the Kaurava army, now [unfortunately rendered] void of Bhīma and Droṇa. Hence be yourself in person intent upon counteracting [the danger] to your brother.

Duryodhana—Ah, has the evil-souled son of Wind, or [any] other, strength [enough] to cross even the shadow of my dear brother, while I am alive with the bow in my hand?

कोऽत्र भोः । रथमुपनय । (निष्क्रान्तः ।)

(नेपथ्ये कलकलः ।)

अश्वत्थामा—(ससंभ्रमम् ।) मातुल, कष्टं कष्टम् । एष भ्रातुः प्रतिज्ञामङ्गमीरुः
किरीटी समं दुर्योधनरात्रेयौ शरवधैरभिद्रवति । सर्वथा पीतं दुःशासनशोणितं
भीमेन । न खलु विषहे दुर्योधनानुजस्यैनां विपत्तिमवलोकयितुम् । अनृतमनुमतं
नाम । मातुल, शस्त्रं शस्त्रम् ।

सत्यादप्यनृतं श्रेयो धिक्स्वर्गो नरकोऽस्तु मे ।

भीमाद् दुःशासनं त्रातुं त्यक्तमत्यक्तमायुधम् ॥ १ ॥

(खड्गं ग्रहीतुमिच्छति ।)

(नेपथ्ये ।) महात्मन् भारद्वाजसूनो, न खलु सत्यवचनमनुलङ्घितपूर्वमुल्लङ्घ-
यितुमर्हसि ।

कृपः—वत्स, अशरीरिणी भारती भवन्तमनृतादभिरक्षति ।

Dear brother, fear not, fear not. Halloo, who is there, who?
Bring my chariot. (*Exit*)

(*An uproar behind the curtain*)

Asvatthāman—(*In excitement*) Maternal uncle, alas, [oh]
alas! Here Kiriṭin, apprehensive of the non-fulfilment of
his brother's vow, is simultaneously attacking Duryodhana
and the son of Rādhā. By all means drunk is the blood of
Duśśāsana by Bhīma! Indeed, I cannot bear to see this
calamity befalling Duryodhana's younger brother! I would
prefer [*nāma*] to allow falsehood [to creep in my conduct].
Maternal uncle, a weapon, a weapon!

Falsehood is preferable to truth [in such a crisis].

Fie upon heaven. Let hell be mine. The weapon,
though cast off, is as [good as] not cast off for the pur-
pose of saving Duśśāsana from Bhīma.

48

(*Desires to grasp the weapon*)

(*Behind the curtain*) [O] high-souled [man], son of Bhārad-
vāja, indeed it is not proper for you to transgress your
truthful word, which is untransgressed before.

Kṛpa—Dear boy, a voice bodiless saves you from falsehood!

अश्वत्थामा—कथमियममानुषी वाग्नानुमनुते संग्रामावतरणं मम । सर्वथा पाण्डत्रपक्षपातिनो देवाः भोः, कष्टं कष्टम् ।

दुःशासनस्य रुधिरे पीयमानेऽप्युदासितम्

दुर्योधनस्य कर्तास्मि किमन्यत् प्रियमाहवे ॥ ४९ ॥

मातुल, रात्रेयक्रोधवशादनार्यमस्माभिराचरितुम् । अतस्त्वमपि तावदस्य राज्ञः । पार्श्ववर्ती भव ।

कृपः—गच्छाम्यहमत्र प्रतिविधातुम् । भवानपि शिबिरसंनिवेशमेव प्रतिष्ठताम् । (परिक्रम्य निष्क्रान्तौ ।)

इति तृतीयोऽङ्कः

Asvatthāman—How, this immortal speech consents not to my descent on the battlefield. Verily, the gods are on the side of the Pāṇḍavas! Alas, oh, alas!

I have remained indifferent when even the blood of Duśśāsana was being drunk! What other good can I do to Duryodhana in battle? 49

Maternal uncle, we have acted unworthily owing to the influence of anger against the son of Rādhā. So, you at least (*api*), be quickly (*tāvat*) at the side of this King.

Kṛpa—[Here] I go to counteract this situation. You also should start for just the site of the camp.

(*They both walk about and go out*)

END OF ACT III

चतुर्थोऽङ्कः

(ततः प्रविशति प्रहारमूर्च्छितं रथस्थं दुर्योधनमपहरन् सतः ।)

(सतः संभ्रमं परिक्रामति ।)

(नेपथ्ये ।) भो भोः, बाहुबलावलेपप्रवर्तितमहासमरदोहदाः कौरवपक्षपातपणी-
कृतप्राणद्रविणसंचया नरपतयः, संस्तम्यन्तां निहतदुःशासनपीतावशेषशोणित-
स्नपितबीभत्सवेषवृकोदरदर्शनभयपरिस्खलत्प्रहरणानि रणात् प्रद्वान्ति बलानि ।

सूतः—(विलोक्य ।) कथमेव धवलचपलचामरचुम्बितकनककमण्डलुना शिख-
रावबद्धवैजयन्तीसूचितेन हतगजवाजिनरकलेवरसहस्रसंमर्दविषयोद्धातकृतकलक-
लकिङ्किणीजालमालिना रथेन शरवर्षस्ताम्बितपरचक्रपराक्रमप्रसरः प्रद्रुतमात्म-

ACT IV

(Then enters a charioteer conveying away Duryodhana, who is unconscious through wounds and is lying in his chariot)

(The charioteer moves about in confusion)

(Behind the curtain) O you princes, who have commenced this great war, which you [so] eagerly desired in the pride of the strength of your arms and who have staked the store of your wealth in the form of your life through your partisanship of the Kauravas, let these forces flying away from the battlefield be stayed—[the forces] whose weapons are slipping [from their hands] through terror at the sight of Vṛkodara, whose dress is disgusting (*bībhatsa*) in consequence of its being bathed in the blood of the slaughtered Duśśāsana, that remained after it was drunk.

Charioteer—(Observing) Here Kṛpa, who with a shower of arrows has stopped the progress of the valour of hostile troops and who is encouraging the army on our side that is flying away, is proceeding in his chariot, towards the king of the Aṅgas, who is attacked by Kiriṭin,—[his chariot] the golden pots [of water] in which are kissed by the white waving chowries, which is indicated [to be his] by the banner (*vaijayanti*) fastened at its top, which is possessed of a garland of a number (*jālam*) of bells that are creating a jingling at [every] shock on the [ground rendered] uneven with a confused mass (*samṁardah*) of thousands of the

बलमाश्वासयन् कृपः किरीटिनामिथुकमङ्गराजमनुसरति । हन्त, जातमस्मद्व-
लानामवलम्बनम् ।

(नेपथ्ये । कलकलान्तरम्) भो भोः, अस्मदर्शनभयस्खलितकार्मुककृपाणतो-
मरशक्तयः कौरवचमूढाः पाण्डवपक्षपातिनश्च योधाः, न भेतव्यं न भेतव्यम् ।
अयमहं निहतदुःशासनपीवरोरःस्थलक्षतजासवपानमदोद्धतो रभसगामी
स्तोकावशिष्टप्रतिज्ञामहोत्सवः कौरवराजस्य द्यूतनिर्जितो दासः पार्थमध्यमो
भीमसेनः सर्वान् भवतः साक्षीकरोमि । श्रूयताम् ।

राज्ञो मानधनस्य कार्मुकभृतो दुर्योधनस्याग्रतः

प्रत्यक्षं कुरुबान्धवस्य च तथा कर्णस्य शल्यस्य च ।

पीतं तस्य मयाद्य पाण्डववधूकेशाम्बराकर्षिणः

कोष्णं जीवत तीक्ष्णकरजक्षुणादसृग्बक्षसः ॥ १ ॥

bodies of slaughtered elephants, horses and men. O joy !
Support to our armies has [at last] arrived !

(Behind the curtain after an uproar)

O you warriors in the army of the Kauravas, whose bows, swords, javelins (*tomarah*) and *śaktis* [some kind of missiles] have dropped down through terror at our sight, and [you] warriors on the side of the Pāṇḍavas, fear not, fear not. Here I, Bhīmasena, the middle son of Prthā, the slave of the Kaurava king, won at gambling—[I] who am furious with the intoxication [caused] by the drinking of wine in the form of the blood from the fleshy chest of Duśśāsana, slaughtered [by me], who am rushing with impetuosity and the festive celebration of whose vow remains a little [in that I have yet to kill Duryodhana], make you all my witness. Hear.

In front of King Duryodhana, who looks upon pride as his treasure and who held a bow [in his hand], before the [very] eyes of the kinsmen of the Kurus and similarly of Karṇa and Śalya, I have to-day drunk the warm blood from the chest, torn open by my sharp nails, of him, while yet he was alive, who dragged the hair and garment of the wife of the Pāṇḍavas!

1

सूतः—(श्रुत्वा । समयम् ।) अये कथंमासन्न एव दुरात्मा कौरवराजपुत्रमहा-
वनोत्पातमारुतो मारुतिः । अनुलब्धसंज्ञश्च महाराजः । भवतु । दूरमपहरामि
स्यन्दनम् । कदाचिद्दुःशासन इवास्मिन्नप्ययमनार्थोऽनार्थमाचरिष्यति । (त्वरितं
परिक्रम्यावलोक्य च ।) अये, अयमसौ सरसीसरोजविलोलनसुरभिशीतलमातरि-
श्वसंवाहितसान्द्रकिसलयो न्यग्रोधपादपः । उचिता विश्रामभूरियं समरव्यापार-
खिन्नस्य वीरजनस्य । अत्र स्थितश्चायाचिततालवृन्तेन हरिचन्दनच्छटाशीतले-
नाप्रयत्नसुरभिणा दशापरिणामयोग्येन सरसीसरोजिणेनाभुना गतक्लमो भविष्यति
महाराजः । दूतकेतुश्चायं रथोऽनिवारित एव प्रवेक्ष्यति छायाम् । (प्रवेशं
रूपयित्वा ।) कः कोऽत्र भोः । (समन्तादवलोक्य ।) कथं न कश्चिदत्र परिजनः ।
नूनं तथाविवस्य धृकोदरस्य दर्शनादेवंविधस्य च स्वामिन्नासेन शिविरसंनिवे-
शमेव प्रविष्टः । कष्टं भोः, कष्टम् ।

Charioteer—(Listening. In terror) Ah, how, quite near [has arrived] the wicked-souled son of Wind, who is the portentous wind to the great forest in the form of the Kaurava princes. And His Majesty has not [yet] recovered consciousness ! Let it be [so]. I shall take the chariot far away. Perhaps as on Duśśāsana, [so] on him also, this savage man may perpetrate a savage deed ! (Moving about quickly and observing) Oh ! here is this banian tree, whose thick foliage is set in motion by the breeze, cool and fragrant owing to its shaking the lotuses in the lake. A suitable resting place is this for heroes, exhausted with operations in the battle. And staying here, His Majesty will have his fatigue removed by this wind from the lake, which is [as it were] an unsought-for fan, which is cool like a mass (*chaṭā*) of Haricandana ointment, which is fragrant without any efforts [being made to render it so] and which is [moreover so] suited for [this] development, [namely, the swoon] in his condition. And this chariot, which has its banner cut, will enter the shade absolutely (*eva*) without any obstacle. (Gesticulating entrance) Holloa ! who is here, who ? (Looking around) How, is there no attendant here ? Surely, at the sight of Vṛkodara of that kind and through apprehension (*trāsaḥ*) regarding their master who is reduced to this condition, [all attendants] have entered the site of the camp itself. Alas, oh, alas !

7 १ 'अत्रस्थोऽयं मयोपवाजिततालवृन्तेन' ग-द. २ 'अमुना' इत्यस्य स्थाने
च' इति द-ग. पुस्तके पठतः.

दैत्वा द्रोणेन पार्थादभयमपि न संरक्षितः सिन्धुराजः
 क्रूरं दुःशासनेऽस्मिन् हरिण एव कृतं भीमसेनेन कर्म ।
 दुःसाध्यामप्यरीणां लघुमिव समरे पूरयित्वा प्रतिज्ञां
 नाहं मन्ये सकामं कुरुकुलविमुखं दैवमेतावतापि ॥ २ ॥

(राजानमवलोक्य ।) कथमद्यापि चेतनां न लभते महाराजः । भोः, कष्टम् ।
 (निश्चस्य ।)

मदकलितकरेणुभज्यमाने
 विपिन इव प्रकटैकशालशेषे ।
 हतसकलकुमारके कुलेऽस्मि—
 स्त्वमपि विधेरवलोकितः कटाक्षैः ॥ ३ ॥

ननु भो हतविधे, भरतकुलविमुख,
 अक्षतस्य गदापाणेनारूढस्य संशयम् ।
 एषापि भीमसेनस्य प्रतिज्ञा पूर्यते त्वया ॥ ४ ॥

Drona could not save the king of the Sindhus from the son of Prthā, though he had promised him freedom from fear. Here on Duśśāsana, as on a deer, has been perpetrated an atrocious deed by Bhīmasena. Having fulfilled on the battle-field even the difficult-to-be-accomplished vow of the enemies, as though it were trifling. Fate, which is averse to the family of the Kurus, is not, I suppose, satisfied even with this! 2

(Looking at the King) How is it that His Majesty does not regain consciousness, even yet? Oh, alas! (Sighing)

You also are looked at by Fate with his [disastrous] side-long glances, in this family, all the [other] princes in which are killed and which [consequently] resembles a forest which is being devastated by an elephant, seized with intoxication, and which has a single tree (śālah) remaning and thus looking prominent! 3

Why, you wretched Fate, averse to the family of Bharata,

You are about to fulfill even this vow [namely to kill Duryodhana] of Bhīmasena, who is [himself] unwounded, [flourishes] his mace in his hand and is not [even so much as] exposed to [any] danger [to his life] ! 4

दुर्योधनः—(शनैरपलब्धसंज्ञः ।) आः, शक्तिरस्ति दुरात्मनो ष्टकोदरहतकस्य मयि जीवति दुर्योधने प्रतिज्ञां पूरयितुम् । वत्स दुःशासन, न भेतव्यं न भेतव्यम् । अयमहमागतोऽस्मि । ननु सूत, प्रापय रथं तमेवोद्देशं यत्र वत्सो मे दुःशासनः ।
सूतः—आयुष्मन्, अक्षमाः संप्रति वाहास्ते रथमुद्वोढुम् । (स्वर्गतम् ।)
मनोरथं च ।

दुर्योधनः—(रथादवतीर्य सगर्वं साकूतं च ।) कृतं स्यन्दनगमनकालातिपातेन ।
सूतः—(सर्वैलक्ष्यं सकरुणं च ।) मर्षयतु मर्षयतु देवः ।

दुर्योधनः—धिक्सूत, किं रथेन । केवलमरातिविमर्दसंघट्टसंचारौ दुर्योधनः खल्वहम् । तद् गदामात्रसहायः समरभुवमवतरामि ।

सूतः—देव, एवमेतत् ।

दुर्योधनः—यद्येवं किमेवं भाषसे । पश्य ।

Duryodhana—(*Slowly recovering consciousness*) Ah, has the evil-souled accursed Vṛkodara strength [enough] to fulfill his vow, while I, Duryodhana, am alive? Dear brother Duśśāsana, fear not, fear not. Here) I have arrived! Why charioteer, take the chariot to that very region where my dear brother Duśśāsana is.

Charioteer—Long-lived one, the horses are now unable to draw your chariot; (*To himself*) and your mental chariot too.

Duryodhana—(*Getting down from his chariot. With hauteur and emotion*) Away with the loss of time [that would be caused] in going in a chariot.

Charioteer—(*With bewilderment and with pity*) May Your Majesty forgive, forgive.

Duryodhana—Fie [upon you], charioteer! What necessity is there for me of a chariot? Indeed, I am Duryodhana, who is accustomed to move alone (*kevalam*) in collision with a crowd of enemies. Therefore accompanied by only my mace, I shall descend on the field of battle.

Charioteer—Your Majesty, so is this.

Duryodhana—If so, why do you talk in this way? See.

बालस्य मे प्रकृतिदुर्ललितस्य पापः

पापं व्यवस्यति समक्षमुदायुधोऽसौ ।

अस्मिन्निवारयसि किं व्यवसायिनं मां

क्रोधो न नाम करुणा न च तेऽस्ति लज्जा ॥ ५ ॥

सूतः—(सकरुणं पादयोर्निपत्य ।) एतद्विज्ञापयामि । आयुष्मन्, संपूर्णप्रतिज्ञेन निवृत्तेन भवितव्यमिदानीं दुरात्मना वृकोदरहतकेन । अत एव ब्रवीमि ।

दुर्योधनः—(सहसा भूमौ पतन् ।) हा वत्स दुःशासन, हा मदाज्ञाविरोधित । पाण्डव, हा विक्रमैकरस, हा मदङ्कदुर्ललित, हा अरातिकूलगजघटामृगेन्द्र, हा युवराज कासि । प्रयच्छ मे प्रतिवचनम् । (निःश्वस्य मोहमुपगतः ।)

सूतः—राजन्, समाश्वसिहि समाश्वसिहि ।

दुर्योधनः—(संशं लब्ध्वा निश्चस्य)

युक्तो यथेष्टमुपभोगमुखेषु नैव

The villain [that is, Bhīma], with his weapon uplifted, is perpetrating a villainous deed against my boy, who is naturally wayward, before my [very] eyes! Why do you prevent me who am exerting myself against him? Can you not possibly feel resentment, compassion and shame?

5

Charioteer—(Pathetically falling at his feet) This I submit. Long-lived one, by this time the evil-souled, accursed Vṛkodāra must have returned [to his camp] after having fulfilled his vow! Therefore I say so!

Duryodhana—(Falling on the ground all of a sudden) Alas, my dear brother Duśśāsana, alas, [you] who entertained hostility towards the Pāṇḍavas at my command, alas, [you] who were the embodiment of heroism pure and simple, alas, [you] who were too much fondled on my lap, alas, [you] who were the lion to the herd of elephants in the form of the enemies' families, alas, young prince, where are you? Vouchsafe me a reply [to my lamentations]! (Sighing, loses consciousness).

Charioteer—Your Majesty, take courage, take courage.

Duryodhana—(Regaining consciousness. Sighing)

An elder brother [of yours] in vain, I did not allow you [to indulge] in the pleasures of enjoyment to your

त्वं लालितोऽपि हि मया न वृथाग्रजेन ।
अस्यास्तु वत्स तव हेतुरहं विपत्ते-
र्यत् कारितोऽस्यविनयं न च रक्षितोऽसि ॥ ६ ॥
(पतति ।)

सूतः—आयुष्मन्, समाश्वसिहि समाश्वसिहि ।

दुर्योधनः—अधिक्षत, किमनुष्ठितं भवता ।

रक्षणायैव सततं बालेनाज्ञानवर्तिना ।

दुःशासनेन भ्रात्राहमुपहारेण रक्षितः ॥ ७ ॥

सूतः—महाराज, मर्मभेदिभिरिष्टतोमरशक्तिप्रासवर्षैर्महारायानामपहतचेतनत्वा-
निश्चिष्टैः कृतो महाराज इत्यपहतो मया रथः ।

दुर्योधनः—सूत, विरूपं कृतवानसि ।

तस्यैव पाण्डवपशोरनुजद्विषो मे

क्षोदैर्गदाशनिकृतेन विबोधितोऽस्मि ।

heart's content, nor indeed did I fondle you [enough].
But I am, dear brother, the cause of this calamity of
yours, since I made you practise immodesty [towards
the Pāṇḍavas] and I protected you not [from the effect
thereof].

6

(Falls)

Charioteer—Long-lived one, take courage, take courage.

Duryodhana—Fie [upon you], charioteer! What have you
done?

You have protected me by [making] an offering of
my brother Duśśāsana, who was a [mere] child, and
[as such] deserved to be protected and who always
acted in accordance with my command.

7

Charioteer—Your Majesty, by the vital piercing showers
of arrows, javelins, *śaktis* and darts (*prāsaḥ*) [coming]
from great chariot-warriors, Your Majesty was deprived of
consciousness and was rendered motionless—so I took away
the chariot.

Duryodhana—Charioteer, you did an improper thing.

Since I was not awakened [from my state of uncon-
sciousness] by the bruises wrought [on my body] by
the thunderbolt-like mace of that same brute of a
Pāṇḍava, the enemy of my younger brother; or since

तमेव नाधिशयितो रुधिराद्रंशय्यां

दौःशासनीं यदहमाशु वृकोदरो वा ॥ ८ ॥

(निःश्वस्य । नभो विलोक्य ।) ननु भो हतविधे, कृपाविरहित, भरतकुलविमुख
अपि नाम भवेन् मृत्युर्न च हन्ता वृकोदरः ।

सूतः—शान्तं पापं शान्तं पापम् । महाराज, किमिदम् ।

दुर्योधनः—घातिताशेषबन्धोर्मे किं राज्येन जयेन वा ॥ ९ ॥

(ततः प्रविशति सप्रहारः सुन्दरकः ।)

सुन्दरकः—अज्जा, अवि णाम इमस्सि उद्वेसे सारहिदुइओ दिट्ठो तुम्हेहिं
महाराजदुज्जोहणो ण वेत्ति । (निरूप्य ।) कहं ण कोवि मन्तेदि । होदु
एदाणं बद्धपरिआराणं पुरिसाणं समूहो दीसइत्ति एत्थगदुअ पुञ्छिस्सम् (परिक्रम्य
विलोक्य च ।) कहं एदे क्खु सामिणोगाढप्पहारदस्स घणसण्णाहजालदुब्भेज्ज
मुहेहिं कैङ्कवदणेहिं हिअआदोसल्लाइं उद्धारन्ति । ता ण क्खु एदे जाणन्ति ।

either myself or Vṛkodara was not quickly made to
sleep on that same bed, wet with blood, on which Duśśā-
sana lay! 8

(Sighing. Looking into the sky) Why, O accursed Fate,
void of compassion, averse to the family of Bharata,

Would that I met with death, but not Vṛkodara
[must be] my slayer! 9 a b

Charioteer—May sin be allayed, sin allayed! Your Majesty
what is this?

Duryodhana—

What use have I for kingdom or victory, [now] that
I have got all my brothers killed? 9 c d

(Then enters Sundaraka wounded)

Sundaraka—Worthy Sirs, have you possibly seen, or not
in this region, His Majesty Duryodhana, with his
charioteer as his [only] companion? (Observing) How is
it that nobody speaks? Let it be. Here is seen a group of
people who have girded up their loins. Going here, I shall
ask them. (Walking round and seeing) How, these indeed,
are extracting arrow-heads from the heart of their master,
who is struck with a deep wound, by means of pincers
(kaṅkavadanam), the points of which are difficult to be
broken by the wire-gauze of a solid armour. Therefore,

१ 'अथैव' ग; 'यच्चैव' द. २ शरप्रहारवर्णनबद्धपट्टिकालंकृतकायः ' ज,
३ 'कंकवतोहि' (कङ्कपत्रैः) ' ग-द-ज.

होदु । अण्णदो विचिणइस्सम् । (अग्रतोऽलोक्य किञ्चित् परिक्रम्य च ।) इमे क्खु
अवरे ष्हददरा संगदा वीरमाणुस्सा दीसन्ति । ता एत्थ गदुअ पुच्छिस्सम् ।
(उपगम्य ।) हंहो, जाणह तुम्हे कस्सि उदसे कुरुणाहो वड्डइत्ति । कहं एदे वि
मं पेक्खिअ अहिअदरं रोअन्दि । ता ण क्खु एदे वि जाणन्ति । (दृष्ट्वा ।) हा
अदिकरुणं क्खु एत्थ वड्डइ । एसा वीलमादा समलविणिहदं पुत्तअं सुणिअ
रत्तंसुअणिवसणाए समग्गभूसणाए वड्डए सह अणुमरदि । (सश्लाघम् ।)
साहु वीरमादे, साहु । अण्णस्सि वि जन्मन्तरे अणिहदपुत्तआ हुविस्ससि ।
होदु । अण्णदो पुच्छिस्सम् । (अन्यतो विलोक्य ।) अअं अवरो बहुप्पहार ।
णिहदकाओ अकिदव्वणबन्धो एव्व जोहसमूहो इमं सुण्णासणं तुलङ्गमं
उवाल्हि रोइदि । णूणं एदाणं एत्थ एव्व सामी वावादिदो । ता ण क्खु
एदे वि जाणन्दि । होदु । अण्णदो गदुअ पुच्छिस्सम् । (सर्वतो विलोक्य ।)
कहं सव्वो एव्व अवत्थाणुरूवं व्वसणं अणुभवन्तो भाअवेअविसमसीलदाए
पज्जाउलो जणो । ता कं दाणीं एत्थ पुच्छिस्सम् । कं वा उवाल्हिस्सम् ।
होदु । सअं एव्व एत्थ विचिणइस्सम् । (परिक्रम्य ।) होदु । देव्वं दाणीं

surely, these do not know. Well, I shall march in another place. (*Looking ahead and walking about*) Here, indeed, are seen other warriors gathered together in great number. Therefore, going here I shall ask. (*Approaching*) Holloa, do you know in which region the Lord of the Kurus is? How, these also cry the more at my sight! Then surely they do not know. (*Observing*) Alas, indeed, an exceedingly pathetic situation is here. This mother of a warrior, on hearing of her son killed in the battle, is dying after him along with her daughter-in-law, who is dressed in red garments and has put on all her ornaments! Bravo, mother of a warrior, bravo! At last in another birth you will not have your son killed. Let it be. I shall inquire elsewhere. (*Looking in another direction*) Here another group of warriors, with their bodies wounded by many strokes, [but] with their wounds left just undressed, is reproaching this horse with an empty saddle and is crying. Surely, in this very place their master must have been killed. Therefore, indeed, these also do not know. Well! Going elsewhere, I shall inquire. (*Looking on all sides*) How all people, without exception (*eva*), experiencing as they are a calamity commensurate with their position, are in distress owing to the unfavourable disposition of Fate. Then whom now shall I ask here? Or whom shall I reproach? Well, I shall myself search here. (*Walking round*) Let it be. I shall

उवालिहस्सम् । हंहो देव्ं, एआदसाणं अक्खोहिणीणं णाहो जेष्ठो भादुस
दस्स भत्ता गङ्गेअद्वोणङ्गराअसल्लकिवाकिदवम्मअस्सत्थामप्पमुहस्स राअचक्कस्स
सअलप्पुहवीमण्डलेक्कणाहो महाराअदुज्जोहणो वि अण्णेसीअदि । अण्णेसी ।
अन्तो वि ण जाणीअदि कस्सि उद्वेसे वड्डइत्ति । (विचिन्त्य निःश्वस्य च !)
अह वा किं एत्थ देव्ं उवाल्हामि । तस्स क्व एदं णिब्भच्छिअवि ।
उरवअणवाअस्स अवघीरिदपिदामहहिदोवदेसङ्कुरस्स सउणिप्पोच्छाहणादेवि;
रूढमूलस्स जदुगेहज्जदविससाहणो संबूदचिरआलसंबद्धवेरालवालस्स पञ्चाली ।
केसग्गहणकुसुमस्स फलं परिणमदि । (अन्यतो विलोक्य ।) जहा एत्थ एसो
विविहरअणप्पहासंवलदिसूराकिरणप्पसूदसक्कचावसहस्ससंपूरिददसादिसामुहोलूण
केदुवंसो रहो दीसइ ता अहं तक्कमि अवस्सं एदिणा महाराअदुज्जोहणस्स
विस्सामुद्वेसेण होदव्वम् । याव निरूपामि । (उपगम्य दृष्ट्वा निःश्वस्य च ।)
कथं एआदहाणं अक्खोहिणीणं णाअको भविअ महाराओ दुज्जोहणो पइद ।
पुरिसो विअ असलाहणीए भूमीए उवाविष्ठो चिष्ठदि । अध वा तस्स
क्व एदं पञ्चालीकेसग्गहकुसुमस्स फलं परिणमदि । [आर्याः, अपि नामा-
स्मिन्नुद्देशे सारथिद्वितीयो दृष्टो युष्माभिर्महाराजदुर्योधनो न वेति । (निरूप्य ।)
कथं न कोपि मन्त्रयते । भवतु । एतेषां बद्धपरिकराणां पुरुषाणां समूहो दृश्यत
इति तत्र गत्वा प्रक्ष्यामि । (परिक्रम विलोक्य च ।) कथमेते खलु स्वामिनो
गाढप्रहारहतस्य धनसन्नाहजालदुर्भेद्यमुखैःकङ्कवदनैर्हृदयाच्छल्यान्युद्धरन्ति । तन्न
खल्वेते जानन्ति । भवतु । अन्यतो विचेष्यामि । (अग्रतोऽवलोक्य किञ्चित्
परिक्रम्य च ।) इमे खल्वपरे प्रभूततराः संगता वीरमनुष्या दृश्यन्ते । तदत्र
गत्वा प्रक्ष्यामि (उपगम्य) हंहो, जानीथ यूयं कस्मिन्नुद्देशे कुरुनाथो वर्तत

now reproach Fate. Holloa, Fate, even the great king Duryodhana has to be searched for,—[Duryodhana] who is the lord of eleven *Akṣauhīnīs*, the eldest of a hundred brothers, the master of a circle of kings, headed by the son of Gaṅgā, Droṇa, the king of the Aṅgas, Śalya, Kṛpā, Kṛta-varman and Aśvatthāman and the sole sovereign of the circle of the entire earth! [And] though searched for, it cannot be known in which region he is! (*Thinking and sighing*) Or rather, why should I reproach Fate in this matter? Here, indeed, is taking effect the fruit of that poisonous tree in the form of the house of lac [intended to be set on fire] and the gambling,—[the tree] of which the seed was [supplied by] the words of Vidura that were

इति । कथमेतेऽपि मां प्रेक्ष्याधिकतरं रुदन्ति । तन्न खल्वेतेऽपि जानन्ति । (दृष्ट्वा) हा, अतिकर्षणं खल्वत्र वर्तते । एषा वीरमाता समरविनिहतं पुत्रकं श्रुत्वा रक्तांशुकानिवसनया समग्रभूषणया बद्ध्वा सहानुम्रियते । (सश्लाघम्) साधु वीरमातः साधु । अन्यस्मिन्नापि जन्मान्तरेऽनिहतपुत्रका भविष्यति । भवतु । अन्यतः प्रक्ष्यामि । (अन्यतो विलोक्य) अयमपरो बहुप्रहारनिहतकायोऽकृतव्रणबन्ध एव योधसमूह इमं शून्यासनं तुरङ्गममुपालभ्य रोदिति । नूनमेतेषामत्रैव स्वामी व्यापादितः । तन्न खल्वेतेऽपि जानन्ति । भवतु । अन्यतो गत्वा प्रक्ष्यामि । (सर्वतो विलोक्य) कथं सर्व एवावस्थानुरूपं व्यसनमनुभवन् भागधेयविषमशीलतया पर्याकुलो जनः । तत्कामिदानामत्र प्रक्ष्यामि । कं वोपालप्स्ये । भवतु । स्वयमेवात्र विचेक्ष्यामि । (परिक्रम्य) भवतु । दैवमिदानोमुपालप्स्ये । हंहो देव, एकादशानामशौहिणोनां नाथो ज्येष्ठो भ्रातृशतस्य भर्ता गाङ्गेयद्रोणाङ्गराजशस्य-कृपकृतवर्माश्वत्थामप्रमुखस्य राजचक्रस्य सकलपृथ्वीमण्डलैकनाथो महाराजदुर्योधनोऽप्यन्विष्यते । अन्विष्यमाणोऽपि न ज्ञायते कस्मिन्नुद्देशे वर्तत इति । (विचिन्त्य निःश्वस्य च ।) अथ वा किमत्र दैवमुपालभे । तस्य खल्वदं निर्भास्तिविदुरवचनबीजस्यावधारितपितामहहितोपदेशाङ्कुरस्य शकुनिप्रोत्साहनादिविरूढमूलस्य जतुगृहद्यूतविषशाखिनः संभूतचिरकालसंबद्धवैरालवालस्य पाञ्चालीकेशग्रहणकुमुदस्य फलं परिणमति । (अन्यतो विलोक्य) यथात्रैष विविधरत्नप्रभासंवालितसूर्यकिरणप्रसूतशक्रचापसहस्रसंपूरितदशदिशामुखो लूनकेतुवंशो रथो दृश्यते तदहं तर्कयाम्यवश्यमेतेन महाराजदुर्योधनस्य विश्रामोद्देशेन भवितव्यम् । यावन्निरूपयामि ।

flouted, of which the sprout was [seen in] the salutary advice of the grand-father [that is, Bhīsm] repudiated, of which the firmly (*vi*) planted roots were the incitement of Sakuni, etc., of which the basin was the hostility created and continued for a long time and of which the flower was the seizure of the hair of Pāñcālī! (*Looking in another direction*) Since here is seen this chariot, the banner-post of which is broken and which has completely (*sam*) filled the expanse of the ten quarters with thousands of rain-bows, engendered by the rays) of the sun, blended with the lustre of various gems [with which it is studded], therefore I guess that this must certainly be the resting place of His Majesty Duryodhana. Let me just observe. (*Approaching, observing, and sighing*) How, being the leader of eleven Akṣauhīnīs, His Majesty Duryodhana, is sitting in a not-at-all-commendable place, even like an ordinary man! Or rather, this is, indeed, the fruit [developed] out of the flower in the form of the seizure of Pāñcālī's hair that is taking effect. (*Goes near and asks the Charioteer by a sign*)

(उपगम्य दृष्ट्वा निःश्वस्य च ।) कथमेकादशानामशौहिणीनां नायको भूत्वा महाराजो दुर्योधनः प्राकृतपुरुष इवाश्लाघनीयायां भूमावुपविष्टस्तिष्ठति । अथ वा तस्य खल्विदं पाञ्चालीकेशग्रहकुसुमस्य फलं परिणमति ।]

(उपसृत्य सूतं संज्ञया पृच्छति)

सूतः—(दृष्ट्वा) अये, कथं संग्रामात् सुन्दरकः प्राप्तः ।

सुन्दरकः—(उपगम्य) जअदु जअदु महाराजो । [जयतु जयतु महाराजः ।]

दुर्योधनः—(विलोक्य ।) अये सुन्दरक, कञ्चित् कुशलमङ्गराजस्य ।

सुन्दरकः—देव, कुशलं सर्रीरमेतत्केण । [देव कुशलं शरीरमात्रकेण ।]

दुर्योधनः—किं किरीटिनास्य निहता धौरेया हतः सारथिर्भग्नो वा रथः ।

सुन्दरकः—देव ण भग्नो रहो । से मणोरहो वि । [देव न भग्नो रथः । अस्य मनोरथोऽपि ।]

दुर्योधनः—किमविस्पष्टकथितैराकुलमपि पर्याकुल्यसि मे हृदयम् । तदलं संभ्रमेण । अशेषतो विस्पष्टं कथ्यताम् ।

Charioteer—(*Seeing*) Oh, how, Sundaraka has arrived from the battlefield!

Sundaraka—(*Approaching*) May victory attend Your Majesty victory attend!

Sundaraka—Your Majesty, not [merely] broken his chariot, [but] also his mental chariot!

Duryodhana—O Sundaraka, is it well with the king of the Aṅgas.

Duryodhana—What, has Kirīṭin killed his horses, slain his charioteer, or broken his chariot?

Sundaraka—Your Majesty, well only as far as his body is concerned!

Duryodhana—Why do you, by [such] indistinct utterances, cause distress to my heart, which is already distressed? Therefore away with excitement. Distinctly report [all] so as to leave nothing.

Sundaraka—As your Majesty commands. The pain of my wounds [received] in the battle is removed by the prowess of the jewel in Your Majesty's crown. (*Walking about proudly*) May Your Majesty hear. Well, now the slaughter of Prince Duśśāsana—(*With this half-said, he covers his face and gesticulates doubt*)

सुन्दरकः—जं देवो आणवेदि । देवस्स मुअडमणिप्पहावेण अवणीदा मे रणप्प-
हारवेअणा । (साटोपं परिक्रम्य ।) सुणादु देवो । अत्थि दाणीं कुमालदुस्सा-
सणवह—[यदेव आज्ञापयति । देवस्य मुकुटमणिप्रभावेणापनीता मे रणप्रहारवेदना ।
(साटोपं परिक्रम्य) शृणोतु देवः । अस्तीदानीं कुमारदुःशासनवध —] (अर्धोक्ते
मुखमाच्छाद्य शङ्कां नाटयति ।)

सूतः—सुन्दरक, कथय । कथितमेव दैवेन ।

दुर्योधनः—कथ्यताम् । श्रुतमस्माभिः ।

सुन्दरकः—(स्वगतम् ।) कथं दुस्सासणवहो सुदो देवेण । (प्रकाशम्)
सुणादु देवो । अज्ज दाव कुमालदुस्सासणवहामरिसिदेण सामिणा अङ्गराएण
कुडिलिभउडीभङ्गभीसणललाडवट्टेण अविण्णादसंधाणमोक्खणिक्खित्तसरधारा
वरिसिणा अभिजुत्तो सो दुराआरो दुस्सासणवेरिओ मज्झमपण्डवो । [(स्वगतम्)
कथं दुःशासनवधः श्रुतो दैवेन । (प्रकाशम् ।) शृणोतु देवः । अद्य तावत् कुमारः
दुःशासनवधमार्पितेन स्वाभिनागङ्गाजेन कुटिलभ्रुकुटीभगङ्भीषणललाटपट्टेनाविज्ञात
संधानभोक्षनिक्षिप्तशरधारावर्षिणाभियुक्तः स दुराचारो दुःशासनवैरी मध्यमपाण्डवः]

उभौ—ततस्ततः ।

Charioteer—Sundaraka, go on. It [namely, the slaughter of Duśśāsana] has already been reported [to His Majesty] by Fate.

Duryodhana—Proceed. We have heard [it].

Sundaraka—(To himself) How, the slaughter of Duśśāsana is heard by His Majesty! (Aloud) May Your Majesty hear. To-day in the first place my master, the king of the Angas, who was enraged at the slaughter of Prince Duśśāsana, whose broad (*paṭṭa*) forehead looked terrific owing to the knitting of his crooked eye-brows, who was raining a shower of arrows, sent forth with [such dexterity] that their fixing [on the bow] and discharge could not be observed, attacked that evil-conducted enemy of Duśśāsana, the middle Pāṇḍava.

Both—Then, [what] then?

Sundaraka—Then, Your Majesty, both the armies were blind-folded with the darkness that was spread by a cloud of dust, arising from the collision of the glittering elephants, horses and foot-soldiers from both the armies, and by a confused mass formed by those various herds of elephants that were being scattered about [on the battlefield]. Indeed, the surface of the sky could not be observed!

Both—Then, [what] then?

सुन्दरकः—तदो देव, उहअबलमिलन्तदीप्पन्तकारितुरअपदादिसमुम्भूद-
धूलिणेअरेण पल्लयतत्तद्गअधडासंघादेण अ वित्थरन्तेण अन्धआरेण अन्धी-
किदं उहअबलम् । ण हु गगणतलं लक्खीअदि । [ततो देव उभयबल-
मिलद्दीप्यमानकारितुरगपदातिसमुद्भूतधूलिकरेण पर्यस्ततत्तद्गजघटासंघातेन च
विस्तार्यमाणेनान्धकारेणान्धोक्तमुभयबलम् । न खलु गगनतलं लक्ष्यते ।]

उभा—ततस्ततः ।

सुन्दरकः—तदो देव, दूराकड्ढिअधणुग्गुणाच्छोडणट्ठकारेण गम्भीरमीसणेण
जाणोअदि गज्जिदं पलअजलहरेण त्ति । ततो देव, दूराकड्ढधनुग्गुणाच्छोटन-
ट्ठकारेण गम्भीरमीषणेन ज्ञायते गज्जितं प्रलयजलधरेणेति ।]

दुर्योधनः—ततस्ततः ।

सुन्दरकः—तदो देव, दौणिणं वि ताणं अण्णोण्णसिंहणादगज्जिदपिसुणं
वावहपरिसुक्कप्पहरणाहदकवअसंगलिदज्जलणविज्जुच्छडाभासुरं गम्भीरत्थाणे-
अचापजलहरं पसरन्तसरधारासहस्सवारिसं जादं समरदुद्दिणम् । [ततो देव,

Sundaraka—Then, Your Majesty, owing to the deep and terrific twanging produced by the letting of the bowstring, which was drawn a long way in, it was thought [by people] that the cloud of world-destruction had thundered!

Duryodhana—Then, [what] then?

Sundaraka—Then, Your Majesty, occurred a rainy day in the form of a battle even between those two—[the rainy day] which was indicated [to other people] by the thunder in the form of their mutual war-cries, which was glittering with the streaks of lightning in the form of [the sparks of] fire, rising from armours as they were struck with various missiles hurled [against one another], which had clouds in the form of bows, deeply thundering, and which was raining thousands of showers in the form of arrows flitting across [the air].

Duryodhana—Then, [what] then?

Sundaraka—Then, Your Majesty, in the meanwhile, Dhananjaya, who became apprehensive of the humiliation of his elder brother, urged on to that region his excellent chariot, which had a great monkey [namely, Māruti] seated at the top of its banner and raising a cry as terrific as the crash of a stroke (*nirghātaḥ*) and the thunderbolt, which

१ 'भुवणतलं (भुवनंतलं)' ग-द. २ 'अन्धकारेण (अन्धकारेण)' इत्यादि-
कमत्र 'ग-द-पुस्तकयोः. ३ 'विज्जुअं बहल्लुहिलबिन्दुखजोअभासुरं (विद्युत्कं
बहल्लधिराबिन्दुखयोतभासुरम्)' ग-द.

द्वयोरपितयोरन्योन्यलिङ्गनादंशोर्जितापिशुनं विविधपरिमुक्तप्रहरणाहतकवचसंगच्छिज्वलन-
विद्युच्छटाभासुरं गम्भीरस्तनितचापजलधरं प्रसरच्छरधारासहस्रवर्षि जातं समरदुर्दिनम्।

दुर्योधनः—ततस्ततः ।

सुन्दरकः—ततो देव, एदस्सि अन्तरे जेड्वस्स भादुणो परिभवसङ्किणा धणंजण्ण
वज्जणिग्घादणिग्घोसविस्मरसिदधअग्गाट्ठिदमहावाणरो तुरङ्गमसंवाहण-
वापिदेवासुदेवसङ्खचक्कासिगदालाञ्छिदचउब्बाहुदण्डदूदंसणो आपूरिअपञ्च-
जण्णदेअदत्ताररसिदप्पडिरवभरिददसदिसामुहकुहरो धाविदो तं उद्वेसं रहवरो।
[ततो देव, एतस्मिन्नन्तरे ज्येष्ठस्य भ्रातुः परिभवशङ्किना धनंजयेन वज्रनिर्घातनि-
र्घोषविषमरसितध्वजाग्रस्थितमहावानरस्तुरगङ्गमसंवाहनव्यापृतवासुदेवशङ्खचक्का-
सिगदालाञ्छितचतुर्बाहुदण्डदुर्दर्शन आपूरितपाञ्चजन्यदेवदत्ताररसितप्रतिरवभरित-
दशदिशामुल्लङ्घ्यो धावितस्तमुद्देशं रथवरः ।]

दुर्योधनः—ततस्ततः ।

सुन्दरकः—ततो भीमसेनधणंजण्णिं अभिजुत्तं पिदरं पेक्खिअ ससंभमं विअ-
ल्लिअं अवधूणिअ रअणसीअं आकण्णाकट्ठिदकठिणकोदण्डज्जाओ दाहिणहत्तु—

could with difficulty be gazed upon owing to the four stout
arms, characterised by the conch, the discus, the sword and
the mace, of Vāsudeva, [who was sitting there] engaged in
skilfully (*sam*) directing the horses, and which filled the
hollow of the expanse of the ten quarters with the echo of
the loud blast of Pāñcajanya and Devadatta that were
blown.

Duryodhana—Then, [what] then?

Sundaraka—Then, Your Majesty, seeing that his father was
attacked by Bhīma and Dhanañjaya, and shaking aside in
confusion his jewelled helmet that was displaced, Prince
Vṛṣasena, who drew the string (*jivā*) of his mighty bow as
far as the ear, and who urged on his charioteer [to drive
fast] by spurring him with the forked end (*puṅkhaḥ*) of an
arrow taken up with his right hand, arrived at the place.

Duryodhana—(With firmness) Then, [what] then?

Sundaraka—And then, Your Majesty, even while arriving,
that Prince Vṛṣasena, in a moment, completely (*pra*)
enveloped the excellent chariot of Dhanañjaya with his

विखत्तसरपुंखविघट्टणतुवराइदसारहीओ तं देसं उवगदो कुमालविससेणो ।
[ततो भीमसेनघनंजयाम्यामभियुक्तं पितरं पेश्य ससंभ्रमं विगलितमवधूय रत्नशीर्ष-
कमाकर्णाकृष्टकठिनकोदण्डजीवो दक्षिणहस्तोत्क्षिप्तशरपुङ्खविघट्टनत्वरायितसारथि-
कस्तं देखमुपगतः कुमारवृषसेनः ।]

दुर्योधन—(सावष्टम्मम् ।) ततस्ततः ।

सुन्दरकः—तदो अ देव, तेण आअच्छन्तेण एव्व कुमालविससेणेण विद-
लिदासिलदासामलसिणिद्धपुंखेहिं कठिणकंकवत्तेहिं किसवण्णेहिं साणसिलाणि-
सिदसामलसल्लवन्धेहिं कुसुमिदो विअ तरू मुहुत्तएण सिलीमुहेहिं पच्छादिदो
धणंजअस्स रहवरो । [ततश्च देव, तेनागच्छतैव कुमारवृषसेनेन विदलितासिलता-
श्यामलस्निग्धपुङ्खैः कठिनकङ्कपैत्रः कृष्णवर्णैः शाणशिलानिशितश्यामलशल्यवन्धैः
कुसुमित इव तरुमुद्धूतैर्न शिलीमुखैः प्रच्छादितो धनंजयस्य रथवरः ।]

उभौ—(सहर्षम् ।) ततस्ततः ।

सुन्दरकः—तदो देव, तीक्खविस्खित्तणिसिदमल्लबाणवरिसिणा धनंजएण
ईसि विहसिअ भणिदम्—‘ अरे रे विससेणे, पिदुणो वि दाव दे ण जुत्तं

arrows, like a tree in blossom with bees, [his arrows] whose forked ends were dark and glossy like a broken sword-blade, which had hard feathers of herons, which were dark in colour whose dark-coloured darts were sharpened on whetstones.

Both—(With joy) Then, [what] then?

Sundaraka—Then, Your Majesty, Dhanañjaya, who was showering sharp crescent-shaped arrows, quickly (*tikṣṇam*) discharged, smiled a little and said: ‘O, you, Vṛṣasena, it is not possible for even your father also (*tāvat*) to stand before me when I am angry. What then for you, [yet] a [mere] child? Therefore, go [away]. Go and fight with other boys.’ Having heard such speech Prince Vṛṣasena, who held a bow in his hand and who looked terrific owing to the knitting of his eye-brows that had occurred on his round face, flushed with anger that was enkindled by the reproach [hurled] at his elder [that is, father], reproved the Gāṇḍīva-holder with vital piercing, harsh and sharp

महं कुंवादस्स अभिमुहं ठादुम् । किं उण भवदो बालस्स । ता गच्छ । अवरेहिं कुमारेहिं सह गद्दुअ आओघेहि । ’ एवं वाअं णिसमिअ गुरुअणा-
हिक्वेवेण उद्दीविअकोवोपरत्तमुहमण्डलविअम्भिअभिउद्दीमङ्गभीसणेण चावधा-
रिणा कुमालविससेणेण मम्मभेदएहिं गुरुसविसमेहिं सुदिपधकिदप्पणएहिं
णिब्भच्छिदो गण्डीवी बाणेहिं ण उण दुट्ठवअणेहिं । [ततो देव, तीक्ष्ण-
विक्षिप्तनिश्चितमल्लबाणवर्षिणा घनंजयेनेषद्विहस्य मणितम्—‘ अरे वृषसेन, पितुरपि
तावते न युक्तं मम कुपितस्याभिमुखं स्थातुम् । किं पुनर्भवतो बालस्य । तद्वच्छ ।
अपरैः कुमारैः सह गत्वा युष्यस्व । ’ एवं वाचं निशम्य गुरुजनाधिक्षेपेणोद्दीपि-
तकोपोपरक्तमुखमण्डलविजृम्भितभृकुटाभङ्गभीषणेन चापधारिणा कुमारवृषसेनेन मर्म-
भेदकैः परुषविषमैः श्रुतिपथकृतप्रणयैर्निर्मत्सितो गाण्डीवी बाणेन पुनर्दुष्टवचनैः ।]

दुर्योधन—साधु वृषसेन, साधु । सुन्दरक, ततस्ततः ।

सुन्दरक—ततो देव णिसिदसराभिघादवेअणोपजादमण्णुणा किरीटिणा
चण्डगण्डीवजीआसद्दणिज्जिदवज्जणिग्घादघोसेण बाणणिपडणपडिसिद्धदंसणप्प-
सरेण पत्तुदं सिक्खाबलाणुरूवं किं वि अच्चरिअम् । ततो देव, निश्चितशरामिघा-
तेवदनोपजातमन्युनाकिरीटिना चण्डगाण्डीवजीवाशब्दनिर्जितवज्रनिर्घातघोषेण बाण-
निपतणप्रतिषिद्धदर्शनप्रसरेण प्रस्तुतं शिक्षाबलानुरूपं किमप्याश्चर्यम् ।]

arrows, that made love to the region of his ear, but not with foul words.

Duryodhana—Bravo, Vṛṣasena, bravo! Sundaraka, then [what] then?

Sundaraka—Then, Your Majesty, Kīṛiṭin, in whom anger arose from the pangs of the strokes of sharp arrows, who surpassed the crash of a stroke of the thunderbolt with the twanging of the string of his fearful Gāṇḍīva and who blocked the operation of sight with the falling of his arrows, commenced some mysterious marvellous feat, [well] worthy of his training and his strength.

Duryodhana—(With emotion) Then, [what] then?

Sundaraka—Then, Your Majesty, having observed the enemy's skill of that kind in military operation, some spe-

दुर्योधन—(सङ्कृतम् ।) ततस्ततः ।

सुन्दरक—तदो देव, तंतारिसं पेक्खिअ सत्तुणो समरव्वावारं चउरंत्तणं अविभा-
विअत्तुणीरमुहधणुगुणगमणागमणसरसंधाणमोक्खचडुलकरअलेण कुमालविससे-
णेण वि सविसेस पत्थुदं समलकम्म । [ततो देव, तत्ताइशं प्रेक्ष्य शत्रोः समर-
व्यापारचतुरत्वमविभावितत्तुणीरमुखधनुर्गुणगमनागमनशरसंधानमोक्खचट्टलकरतलेन
कुमारवृषसेनेनापि सविशेषं प्रस्तुतं समरकर्म ।]

दुर्योधन—ततस्ततः ।

सुन्दरक—ततो देव, एत्यन्तरे विमुक्तसमरव्वावारो मुहत्तविस्सामिदवेराणुबन्धो
दोणं वि कुरुराअपण्डवबलाणं 'साहु कुमालविससेण' ति किदकलअलो
वीरलोओ अवलोइत्तुं पउत्तो । [ततो देव, अत्रान्तरे विमुक्तसमरव्यापारो मुहूर्त-
विश्रामितवैराबुबन्धो द्वयोरपि कुरुराजपाण्डवबलयोः 'साधु कुमारवृषसेन' इति-
कृतकलकलो वीरलोकोऽवलोकयितुं प्रवृत्तः ।]

दुर्योधन—(सविस्मयम् ।) ततस्ततः ।

सुन्दरक—तदो अ देव, अवहीरिदसअलराअवाणुकचक्कपराक्कमसाळिणो सुदस्स
तहाविहेण समलकम्मालम्भेण हरिसरोसकरुणासंकडे वट्टमाणस्स सामिणो
अङ्गराअस्स णिवाडिआ सरपद्धइ भीमसेने बाण्णपज्जाउला दिट्ठी कुमालविससेणे ।

cial martial feat was commenced by Prince Vṛṣasena, whose restless hand [quickly] went to the mouth of the quiver, returned to the bow-string, aimed the arrows and discharged them, without having these its movements noticed [by others].

Duryodhana—Then, [what] then?

Sundaraka—Then, Your Majesty, in the meanwhile, the warriors from even both the armies of the Kuru-king and the Pāṇḍavas, abandoned, their battle-activities, suspended, for a time their continued hostility, gave out a cry, 'Bravo! Prince Vṛṣasena 'bravo!' and began to look on.

Duryodhana—(With amazement) Then, [what] then?

Sundaraka—And then, Your Majesty, of my master, the king of the Āngas, who found himself in a conflict of feelings (*sankatam*), joy, anger, compassion and apprehension,

[ततश्च देव, अवधीरितसकलराजधानुष्कचक्रपराक्रमशालिनः सुतस्य तथाविधेन समरकर्मारम्भेण हर्षरोषकरुणाशङ्कासंकटे वर्तमानस्य स्वामिनोऽङ्गराजस्य निपतिता शरपद्धतिर्भीमसेने बाष्पपर्याकुला च दृष्टिः कुमारवृषसेने ।]

दुर्योधनः—(सभयम् ।) ततस्ततः ।

सुन्दरकः—तदो अ देव, उभयबलपुत्तसाहुकाराभरिसिदेणगाण्डिविणा तुरगेषु सारहिं पि रहवरे धणुं पि जीआइं पि णलिन्दलञ्छणे सिदादवत्ते अ व्वावारिदो समं सिलीमुहासारो ! [ततश्च देव, उभयबलप्रवृत्तसाधुकारामर्षितेन गाण्डीविना तुरगेषु सारथावपि रथवरे धनुष्यपि जीवायामपि नरेन्द्रलाञ्छने सितातपत्रे च व्यापारितः समं शिलीमुखासारः ।]

दुर्योधनः—(सभयम् ।) ततस्ततः ।

सुन्दरकः—तदो देव, विरहो लूणगुणकोदण्डो परिभ्रमणमेत्तव्वावारपडिसि—
द्वसरसंपादो मण्डलाइं विरचइदुं पउत्तो कुमालविससेणो । [ततो देव, विरथो लूनगुणकोदण्डः परिभ्रमणमात्रव्यापारप्रतिषिद्धशरसंपातः मण्डलानि विरचयितुं प्रवृत्तः]

कुमारवृषसेनः]

दुर्योधनः—(साशङ्कम्) ततस्ततः ।

owing to the commencement of that kind of military operation by his son, who shone with a valour that defied all the princely bow-wielders, the volley (*paddhati*) of arrows fell on Bhīmasena and the sight be dimmed with tears on Prince Vṛṣasena.

Duryodhana—(*With fear*) Then, [what] then?

Sundaraka—And then, Your Majesty, the Gāṇḍīva-holder, angered by the cries of applause proceeding from both the armies simultaneously directed a shower of arrows on [Vṛṣasena's] horses', on even his charioteer, on his excellent chariot, on even his bow, on even his bow-string and the white umbrella, the emblem of his royalty.

Duryodhana—(*With tear*) Then, [what] then?

Sundaraka—Then, Your Majesty, Prince Vṛṣasena, whose chariot was destroyed and whose bow and its string were cut, began to trace circles, warding off the volley of arrows by means of the activity of only moving round and round.

Duryodhana—(*With apprehension*) Then, [what] then?

सुन्दरकः—तदो देव, सुदरहविद्धंसणामरिसिदेण सामिणा अङ्गराएण अगणिअभीमसेणाभिजोएण पडिमुक्को धनंजअस्स उवरि सिलीमुहासारो । कुमालो वि परिजणोवणीदं अण्णं रहं आरुहिअ पुणो वि पउत्तो धणंजएण सह आओधेदुम् । [ततो देव, सुतरथविध्वंसनामर्षितेन स्वामिनाङ्गराजेनागणितभीमसेनाभियोगेन परिमुक्तो धनंजयस्योपरि शिलीमुखासारः । कुमारोऽपि परिजनोपनीतमन्यं रथमारुह्य पुनरपि प्रवृत्तो धनंजयेन सहायोषितुम् ।

उभौ—साधु वृषसेन, साधु । ततस्ततः ।

सुन्दरकः—तदो देव, भणिदं अ कुमालेण—‘ रे रे तादाहिक्खेवमुहल मज्झमपण्डव, मह सरा तुह सरीरं उज्झिअ अण्णस्सि ण णिवडन्ति ’ ति भणिअ सरसहस्सेहिं पण्डवसरीरं पच्छादिअ सिंहणादेण गज्जिटुं पउत्तो । [ततो देव, भणितं च कुमारेण—‘ रे रे ताताधिशेषमुखं मध्यमपाण्डव, मम शरास्तव शरीरमुज्जित्वान्यस्मिन् निपतन्ति ’ इति भणित्वा शरसहस्रैः पाण्डवशरीरं प्रच्छाद्य सिंहनादेन गर्जितुं प्रवृत्तः ।]

दुर्योधनः—(भविस्मयम्)। अहो, बालस्य पराक्रमो मुग्धस्वभावेऽपि । ततस्ततः ।

सुन्दरकः—तदो अ देव, तं सरसंपादं समवधूणिअ णिसिदसराभिघादजादमण्णुणा किरीटिणा गहिदा रहुच्छङ्गादो कणन्तकणअकिङ्किणीजालझङ्कारवि-

Sundaraka—Then, Your Majesty, my master, the king of Angas, enraged at the destruction of his son's chariot, poured a shower of arrows upon Dhanañjaya, not minding [for the time] his engagement with Bhīma. The Prince also, mounting on another chariot brought by the servants, began to fight Dhanañjaya even again.

Both—Bravo, Vṛṣasena, bravo! Then, [what] then?

Sundaraka—Then, Your Majesty, the Prince also said, ‘O you, middle Pāṇḍava, [so] vociferous in reviling my father, my arrows will not fall on anything except your body.’ So saying and covering the body of the Pāṇḍava with thousands of arrows he began to roar out his loud war-cry.

Duryodhana—(With amazement) O, the valour of the child, though [yet] in his mind not mature! Then, [what] then?

Sundaraka—And then, Your Majesty, having warded off that volley of arrows, Kīrītīn, whose ire was roused by the

राज्ञी मेहोवरोहविमुक्तगहत्थलणिम्मला णिसिदसामलसिणिद्रमुही विविहरव-
णप्पहाभासुरमीसणरमणिज्जदंसणा सत्ती सोवहासं विमुक्ता अ कुमालाहिमुही ।
[ततश्च देव, तं शरसंपातं समवधूय निशितशराभिघातजातमन्युना किराटिना गृहीता
रथोत्सङ्गात् कणत्कनककिङ्किणीजालझङ्कारविराविणी मेघोपरोधविमुक्तनभस्तल-
निर्मला निशितश्यामलस्निग्धमुखी विविधरत्नप्रभाभासुरभीषणरमणीयदर्शना शक्तिः
सोपहासं विमुक्ता च कुमाराभिमुखी ।]

दुर्योधनः—(सविषादम् ।) अहह । ततस्ततः ।

सुन्दरकः—तदो देव, पञ्जलन्तीं सत्तिं पेक्खिअ विअलिअं अङ्गराअस्स
हत्थादो ससरं धणु हिअआदो वीरसुलहो उच्छाहो गणणादो बाप्पसलिलं पि ।
हसिदं अ धणंजणं सिंहणादं विणादिदं अ विओदलेण । दुक्कलं दुक्कलं ति
आक्कन्दिदं कुरुबलेण । [ततो देव, प्रज्वलन्तीं शक्तिं प्रेक्ष्य विगलितमङ्गराजस्य
हस्तात् शरं धनुर्हृदयाद्वीरसुलभ उत्साहो नयनाद्वाप्पसलिलमपि हसितं च धनञ्जयेन
सिंहनादं विनादितं च वृकोदरेण । दुष्करं दुष्करमित्याकन्दितं कुरुबलेन ।]

दुर्योधनः—(सविषादम् ।) ततस्ततः ।

सुन्दरकः—तदो देव, कुमालविससेणेण आक्कणाकिङ्किणिद्रमुहुरप्पेण चिरं
णिज्झअ अद्वपहे एव्व भाईरही विअ भअवदा विसमलोअणेण तिघा किदा

strokes of the sharp arrows, took up, from a side (*utsan-
gah*) of his chariot, a *Sakti*, resounding with the jingling of
its numerous (*jālam*) tinkling bells of gold, spotless like
the sky free from the obstruction of the clouds, having a
sharpened, [and hence] dark and glossy point and looking
dreadful and [at the same time] charming as it shone with
the refulgence of its diverse jewels, and contemptuously
discharged it in the direction of the Prince.

Duryodhana—(*With distress*) Oh, alas! Then, [what] then?

Sunadraka—Then, Your Majesty, at the sight of [that] blaz-
ing *Sakti*, down (*vi*) dropped from the hands of the king of
the *Aṅgas* the bow with its arrow, from his heart the
courage natural to a warrior [and] from his eyes even tears.
Dhanañjaya laughed and simultaneously *Vṛkodara* roared
out a loud war-cry. The Kuru-army cried out, 'A hard lot,
a hard lot!'

Duryodhana—(*With distress*) Then, [what] then?

Sundaraka—Then, Your Majesty, Prince *Vṛṣasena*, who
drew his sharp crescent-shaped arrow up to his ear, looked

सत्ती । [ततो देव, कुमारवृषसेनेनाकर्णाकृष्टनिशितक्षुरप्रेण चिरं निभ्यायार्धपथ एव भागीरथीव भगवता विषमलोचनेन त्रिधा कृता शक्तिः ।]

दुर्योधनः—साधु, वृषसेन, साधु । ततस्ततः ।

सुन्दरकः—तदो अ देव, एदस्सि अन्तले कलमुहरेण वीरलोअसाहुवादेण अन्तरिदो समरतूरणिग्घोसो । सिद्धचालणगणविमुक्ककुसुमप्पअरेण पच्छादिदं समलंगणम् । भणिअं अ सामिणा अंगराएण—‘ भो वीर विकोदल, असमत्तो तुह मह वि समलव्वावारो । ता अणुमण्ण मं मुहुत्तअम् । पेक्खामहे दाव वस्सस्स तुह भादुणो अ धणुव्वेदसिक्खवाचउरत्तणम् । तुह वि एदं पेक्खणिज्जम् ति । [ततश्च देव, एतस्मिन्नन्तरे कलमुखरेण वीरलोकसाधुवादेनान्तरितः समरतूर्यनिर्घोषः । सिद्धचारणगणविमुक्तकुसुमप्रकरणे प्रच्छादितं समराङ्गणम् । भणितं च स्वामिनाङ्गराजेन—‘ भो वीर वृकोदर, असमाप्तस्तव ममापि समरव्यापारः । तदनुमन्यस्व मां मुहूर्तम् । प्रेक्षावहे तावद्वत्सस्य तव भ्रातुश्च धनुर्वेदशिक्षाचतुरत्वम् । तवाप्येतत् प्रेक्षणीयम् ’ इति ।]

दुर्योधनः—तस्तततः ।

सुन्दरकः—तदो देव, विस्समिदाओधनव्वावारा मुहुत्तविस्समिदाणिअवेराणु-

at [the *Śakti*] for a long time [by way of taking aim] and divided it into three parts, while yet it was on half its way, even as Śiva divided the Ganges!

Duryodhana—Bravo, Vṛṣasena, bravo! Then, [what] then?

Sundaraka—And then, Your Majesty, at this time the blast of war-trumpets was drowned in the cry of ‘Well [done]’, proceeding from the warrior world, which [cry] was sweet [yet] loud (*mukhara*). The field of battle was covered over with a collection of flowers, showered down by a multitude of Siddhās and Cāraṇts. And my master, the king of the Aṅgas, said, ‘O valiant Vṛkodara, unfinished is your, and even my, battle-operation. Therefore, give me leave for a moment. Let us just witness the skill in the knowledge of archery of my boy and your brother. Even for you it is a sight to see!’

Duryodhana—Then [what] then?

Sundaraka—Then, Your Majesty, even both Bhīmasena and

बन्धा दुवे वि पेक्खआ जादा भीमसेणांगराआ । [ततो देव, विश्रमितायोधन-
व्यापारौ मुहूर्तविश्रमितनिजवैरानुबन्धौ द्वावपि प्रेक्षकौ जातौ भीमसेनाङ्गराजौ ।]

दुर्योधनः—(साभिप्रायम् ।) ततस्ततः ।

सुन्दरकः—तदो अ देव, सत्तिखण्डणामरिसिदेण गण्डीविणा भणिअम्—‘अरे
रे दुज्जोहणप्पमुहा—[ततश्च देव, शक्तिखण्डनामर्षितेन गाण्डीविना भणितम्—
‘अरे रे दुर्योधनप्रमुखाः—] (अर्घोक्ते लज्जां नाटयति ।)

दुर्योधनः—सुन्दरक, कथ्यताम् । परवचनमेतत् ।

सुन्दरकः—सुणादु देवो । ‘अरे रे दुज्जोहणप्पमुहा कुरुवलसेणापहुणो, अविण-
अणोकण्णधार कण्ण, तुहोहिं मह परोक्खं बहुहिं महारहेहिं पडिवारिअ एआई
मम पुत्तओ अहिमण्णू व्वावादिदो । अहं उण तुम्हाणं पेक्खन्ताणं एव्व एदं
कुमालविससेणं सुमरिदव्वसेसं करोमि ’ त्ति भणिअ सगव्वं आप्पाळिदं णेण
वज्जणिग्घाद्घोसमीसणजीआरवं गण्डीवम् । सामिणा विं सज्जीकिदं कालपुट्टम् ।
[शृणोतु देवः । ‘अरे, रे दुर्योधनप्रमुखाः, कुरुवलसेनाप्रभवः अविनयनौकर्णधार
कर्ण, युष्माभिर्मम परोक्षं बहुभिर्महारथैः परिवृत्यैकाकी मम पुत्रकोऽभिमन्युर्व्यापादितः ।
अहं पुनर्युष्माकं प्रेक्षमाणानामेवैतं कुमारवृषसेनं स्मर्तव्यशेषं करोमि । ’ इति भणित्वा

the king of the Āngas, became witnesses, having ceased their
battle-operation and stopped for a while their continued en-
mity.

Duryodhana—(Significantly) Then, [what] then?

Sundaraka—And then, Your Majesty, the Gāṇḍīva-wielder,
who was enraged at the splitting of his Śakti, said, ‘O you,
Duryodhana-headed—’ (This half-said, he gesticulates shy-
ness).

Duryodhana—Sundaraka, proceed. This [represents] the
speech of another.

Sundaraka—May Your Majesty hear, ‘O you, masters of the
powerful (balaṃ) Kuru-hosts, headed by Duryodhana, [O]
Karna, the helmsman of the boat of insolence, my young boy,
Abhimanyu, who was alone, was surrounded and killed, in
my absence, by you, great chariot-warriors, who were many.
But I shall reduce to memory this Prince Vṛṣasena, even
(eva) inspite of you who are looking on. So saying he
proudly twanged his Gāṇḍīva, whose string created a noise

सर्वमास्फालितमनेन वज्रनिर्घातघोषभीषणजीवारवं गाण्डीवम् । स्वामिनापि सजी-
कृतं कालपृष्ठम् ।]

दुर्योधनः—(सवहित्थम् ।) ततस्ततः ।

सुन्दरकः—तदो अ देव, पडिसिद्धभीमसेणसमलकम्मालम्भेण गण्डीविणा
विरइदा अङ्गराअविससेणरहकूलंकासाओ दुवे बाणणदीओ । तेहिं वि दुवेहिं
अण्णोण्णसिणेहदंसिदसिक्खाविसेसेहिं अभिजुत्तो सो दुराआरो मज्झमपण्डवो ।
[ततश्च देव, प्रतिषिद्धभीमसेनसमरकर्मारम्भेण गाण्डीविना विरचिते अङ्गराजवृषसेन-
रथकूलंकषे द्वे बाणनद्यौ । ताभ्यामपि द्वाभ्यामन्योन्यस्नेहदर्शितशिक्षाविशेषाभ्यामभि-
युक्तः स दुराचारो मध्यमपाण्डवः ।]

दुर्योधनः—ततस्ततः ।

सुन्दरकः—तदो अ देव, गण्डीविणा ताररसिदजीआणिग्घोसमेत्तविण्णादबाण-
वारिसेण तह आअरिदं पत्तिहिं जह ण णहत्तलं ण सामी ण रहो ण धरणी ण
कुमालो ण केदुवंसां ण बलाइं ण सारही ण तुलङ्गमा ण दिसाओ ण वीरलोओ
अ लख्खीअदि । [ततश्च देव, गाण्डीविना ताररसितज्यानिर्घोषमात्रविशतबाण-
वर्षेण तथाचरितं पत्रिभिर्यथा न नभस्तलं न स्वामी न रथो न धरणी न कुमारो न
केतुवंशो न बलानि न सारथिर्न तुरङ्गमा न दिशो न वीरलोकश्च लक्ष्यते ।]

dreadful like the crash of a stroke of the thunderbolt. My master also made ready his Kālaprṣṭha.

Duryodhana—(*Concealing his feelings*) Then, [what] then?

Sundaraka—And then, Your Majesty, the Gāṇḍīva-wielder, who prohibited Bīmasena from commencing battle-operation, arranged two rivers of arrows, dashing against the banks in the form of the chariots of the king of the Aṅgas and Vṛṣasena. By those two also, who displayed special skill out of affection for each other, was attacked that ill-behaved middle Pāṇḍava.

Duryodhana—Then, [what] then?

Sundaraka—And then, Your Majesty, the Gāṇḍīva-wielder, the shower of whose arrows could be known only by the twanging of his bow-string, which resembled loud thunder, performed with the arrows such [a feat] that not the sky, not my master, not the chariot, not the earth, not the Prince, not the banner-post, not the hosts, not the charioteer, not the horses, not the quarters and not the warrior-world could be seen !

दुर्योधनः—(सविस्मयम्) ततस्ततः ।

सुन्दरकः—तदो अ देव, खणमेतं एव आदिक्कन्ते सरवरिसे सहरिसिंहणादे पण्डवसेणे विमुक्काक्कन्दे कौरवबले समुत्थितो महन्तो कलकलो हा हदो कुमालविससेणो हा हदो ति । [ततश्च देव, क्षणमात्रमवातिक्रान्ते शरवर्षे सहस्र-सिंहनादे पाण्डवसैन्ये विमुक्ताक्कन्दे कौरवबले समुत्थितो महान् कलकलो हा हतः कुमारवृषसेनो हा हत इति ।]

दुर्योधनः—(सबाष्परोषम्) ततस्ततः ।

सुन्दरकः—तदो अ देव, पेक्खामि कुमाले हदसारहितुलंगं दूणादवत्तावचा । मरकेतुवंसं सगगप्पब्भट्ठं विअ सुलकुमालं एक्केण ज्जेव हिअअमम्मभेदिणा सिलीमुहेण भिण्णदेहं रहमज्जे पल्लथ्यं । [ततश्च देव, प्रेक्षे कुमारं हतसारथितुरंगं दूनातपत्रचापचामरकेतुवंशं स्वर्गप्रभ्रष्टमिव सुरकुमारमेकेनैव हृदयमर्मभेदिना शिला-मुखेन भिन्नदेहं रथमध्ये पर्यस्तम् ।]

दुर्योधनः—(सासम्) अहह कुमारवृषसेन । अलमतः परं श्रुत्वा । हा वत्स वृषसेन, हा मदङ्कदुर्ललित, हा गदायुद्धप्रिय, हा राधेयकुलप्ररोह, हा प्रियदर्शन,

Duryodhana—(*With amazeament*) Then, [what] then?

Sundaraka—And then, Your Majesty, as the shower of arrows ceased just for a moment, as the Pāṇḍava army uttered a war-cry and as the Kaurava forces gave out a loud wail, a great uproar arose, 'Alas, Prince Vṛṣasena is killed, alas, [he] is killed!'

Duryodhana—(*Suppressing his tears*) Then, [what] then?

Sundaraka—And then, Your Majesty, I saw the Prince stretched in the chariot, like the son of a god fallen from heaven, his body pierced through by just one arrow that cut the vital of his heart, his charioteer and horses killed and his umbrella, bow, *chowries*, and banner-post [all] broken.

Duryodhana—(*With tears*) Alas, Prince Vṛṣasena! Enough of hearing further than this. O dear boy Vṛṣasena, alas, [you] who were too much fondled on my lap, alas, [you] to whom fight with the mace was dear, alas, sprout of the family of Rādheya, alas, [you] of pleasant sight, alas [you] who were not [to me] different from Duśśāsana, alas, [you]

१ 'महन्तीए वेलाए पेक्खिअ (महत्या वेलया प्रेक्ष्य)' ज. २ 'परिष्ठितं आअदो (परिस्थितमागतः)' ज.

हा दुःशासननिर्विशेष, हा सर्वगुरुवत्सल, प्रयच्छ मे प्रतिवचनम् ।

पर्याप्तनेत्रमचिरोदितचन्द्रकान्त—

मुद्विद्यमाननवयौवनरम्यशोभम् ।

प्राणापहारपरिवर्तितदृष्टि दृष्टं

कर्णेन तत् कथमिवाननपङ्कजं ते ॥१०॥

सूतः—आयुष्मन्, अलमत्यन्तदुःखावेगेन ।

दुर्योधनः—सूत, पुण्यवन्तो हि दुःखभाजो भवन्ति । अस्माकं पुनः

प्रत्यक्षं हतबन्धूनामेतत् परिभवाग्निना ।

हृदयं दह्यतेऽत्यर्थं कुतो दुःखं कुतो व्यथा ॥११॥

(मोहमुपगतः ।)

सूतः—समाश्वसितु महाराजः । (पटान्तेन वीजयति ।)

दुर्योधनः—(लब्धसंजः ।) भद्र सुन्दरक, ततो वयस्येत किं प्रतिपन्नमङ्गराजेन ।

who were attached to all your elders, give me a reply [to my lamentations].

How possibly could Karna have gazed upon your lotuslike face, which had wide eyes, which was delightful as the newly-arisen moon and whose loveliness was rendered attractive by fresh youth [just] sporting forth, when its eyes were [probably] turned up at [the time of] the passing of life?

10

Charioteer—Long-lived one, away with the extreme vehemence of grief.

Duryodhana—Charioteer, the meritorious really become subject to grief. But of us,

Whose kinsmen are killed before our very eyes, this heart is being excessively burnt by the fire of humiliation. Whence [therefore can we have] grief, whence pain?

11

(Faints away)

Charioteer—May Your Majesty take courage, take courage.

(Fans him with the skirt of his garment)

Duryodhana—(Recovering consciousness) Good Sundaraka, what then was done by my friend, the Aṅga-king?

सुन्दरकः—तदो अ देव, तथाविधस्स पुत्तस्स दंसणेण संगलिदं अस्सुजादं उज्जिअ अणवेक्खिदपरप्पहरणाभिओएण सामिणा अभिजुत्तो धणंजओ । तं अ सुदवहामरिसुह्दीविदपरक्कमं विमुक्कजीविदासं तह परिक्रमन्तं पेक्खिअ भीमणउल-सहदेवपञ्चालप्पमुहेहिं अन्तरिदो धणंजअस्स रहवरो । [ततश्च देव, तथाविधस्य पुत्रस्य दर्शनेन संगलितमश्रुजातमुज्जित्वानवेक्षितपरप्रहरणाभियोगेन स्वामिनाभियुक्तो धनंजयः । तं च सुतवधामर्षेर्हृदिपितपराक्रमं विमुक्तजीविताशं तथा परिक्रामन्तं प्रेक्ष्य भीमनकुलसहदेवपाञ्चालप्रमुखैरन्तरितो धनंजयस्य रथवरः ।]

दुर्योधनः—ततस्ततः ।

सुन्दरकः—तदो देव, सल्लेण भणिदम्—‘अङ्गराअ, हदतुलङ्गमो भगगूवरो दे रहो ण जोगो भीमाज्जुणेहिं सह आजुज्झिदुम् ’ ति । तदो पडिवड्ढिदो रहो ओदारिदो सामी सन्दणादो बहुप्पआरं अ समस्सासिदो । तदो अ सामिणा सुइरं विलविअ परिअणोवणीदं अण्णं रहं पेक्खिअ दीहं निस्ससिअ मइ दिट्ठी विणिक्खिदिदा । सुन्दरअ, एहि ति भणिदं अ तदो अहं उवगदो सामिसर्मा-वम् । तदो अवणीअ सीसट्ठणादो पड्डिअं सर्रीरसंगलिदेहिं सोणिअबिदुहिं लित्तमुहं ब्राणं कदुअ अहिलिहिअ प्पेसिदो देवस्स संदेसो । [ततो देव, शल्येन

Sundaraka—And then, Your Majesty, having wiped off the many tears that arose (lit. dropped down) at the sight of his son in that plight, my master attacked Dhananjaya, caring not for the strokes of others' weapons. And having seen him, whose valour was enkindled by rage at the slaughter of his son [and] who had given up [all] hope of life [owing to desparation], thus moving about, [warriors], headed by Bhīma, Nakula, Sahadeva and Pāṇcāla, screened the excellent chariot of Dhananjaya.

Duryodhana—Then, [what] then?

Sundaraka—Then, Your Majesty, Śalya said, ‘King of the Āngas, your chariot, with its horses killed and its pole (*kūbarah*) broken, is not fit for fighting with Bhīma and Arjuna.’ Thus the chariot was changed, my master was made to alight from his [old] chariot and was in diverse ways consoled. And then, my master bewailed for a long time and having seen another chariot brought by the servants, heaved a long sigh and cast a glance at me. And

१ ‘ तदो अज्जुणचावमहप्पलअपओहरणिस्सारीदसरथारासहस्सेहिं पूरिदेसु दिसा-मुहेसु सल्लेन भणिदो सामी अंगराओ (ततोऽर्जुनचापमहाप्रलयपथोधरनिस्तृतशरधारा-महस्रैः पूरितेषु दिशामुखेषु शल्येण भणितः स्वाम्यङ्गथराजः ।) ग-द. ’

भणितम्—‘अङ्गराज, हततुरंगमो भग्नकूबरस्ते रथो न योग्यो भीमार्जुनान्यां सहायो-
द्धुम्’ इति । ततः परिवर्तितो रथोऽवतारितः स्वामी स्यन्दनाद् बहुप्रकारं च
समाश्रासितः । ततश्च स्वामिना सुचिरं विलप्य परिजनोपनीतमन्यं रथं प्रेक्ष्य दीर्घं
निःश्वस्य मयि दृष्टिर्विनिक्षिप्ता । सुन्दरक, एहीति भणितं च । ततोऽहमुपगतः
स्वामिसमीपम् । ततोऽपनीय शीर्षस्थानात् पट्टिकां शरीरसंगलितैः शोणितबिन्दु-
मिलितमुखं बाणं कृत्वा अभिलिख्य प्रेषितो देवस्य संदेशः ।] (पट्टिकामर्पयति ।)
(दुर्योधनो गृहीत्वा वाचयति ।)

यथा—‘स्वस्ति’ महाराजदुर्योधनं समराङ्गणात् कर्ण एतदन्तं कण्ठे गाढमाब्जिड्ग्य
विज्ञापयति यथा ।

अस्त्रग्रामाविधौ कृता न समरेष्वस्यास्ति तुल्यः पुमान्
भ्रातृभ्योऽपि ममाधिकोऽयममुना जेयाः पृथासूनवः ।
यत्संभावित इत्यहं न च हतो दुःशासनारिर्मया
त्वं दुःखप्रतिकारमेहि भुजयोर्वीर्येण बाष्पेण वा ॥ १२ ॥ ’

दुर्योधनः—वयस्य कर्ण, किमिदं भ्रातृशतवधदुःखितं मामपरेण वाकशल्पेन

[he] said, ‘Sundaraka, come [here].’ Then I went near my
master. Then, taking out a strip of cloth from his turban
and smearing the tip of an arrow with drops of blood ooz-
ing from his body, he wrote and sent a message to Your
Majesty.

(Hands over the strip)

(Duryodhana takes and reads)

Thus, ‘Hail, Karna, having closely embraced by the neck
His Majesty Duryodhana, for this the last time, submits
from the field of battle:

‘[This Karna] is versed in the operation with a num-
ber of missiles; there is no [other] [man who is his equal
in battle; he is more [valued] to me than even my bro-
thers; through him the sons of Prthā are to be conquer-
ed’—since thus you honoured me and I did not kill the
enemy of Duśśāsana, [therefore] find you a remedy for
grief either by the prowess of arms or by tears.’ 12

Duryodhana—Friend Karna, why do you strike me here, who
am [already] pained by the slaughter of a hundred brothers

घटयसि । भद्र सुन्दरक, अयेदानीं किमारम्भोऽङ्गराजः ।

सुन्दरकः—देव, अवणीदसरीरावरणो अण्वहकिदणिच्चओ पुणोवि पत्थेण सह समलं मगदि[देव, अपनीतशरीरावरण आत्मवधकृतनिश्चयः पुनरपि पार्थेन सह समं मार्गयते ।]

दुर्योधनः—(आवेगादासनादुत्तिष्ठन् ।) सूत, रथमुपनय ! सुन्दरक, त्वमपि मद्बचनात्त्वरिततरं गत्वा वयस्यमङ्गराजं प्रतिबोधय । अलमतिसाहसेन । अभिन्न एवावयोः संकल्पः । नै खलु भवानेको जीवितपरित्यागाकाङ्क्षा । किं तु हत्वा पार्थान् सलिलमशिवं बन्धुवगार्थं दत्त्वा मुक्ता बाष्पं सह कतिपर्यैर्मन्त्रिभिश्चारिभिश्च । कृत्वान्योन्यं सुचिरमपुनर्भावि गाढोपगूढं संत्यक्ष्यावो हततनुमिमां दुःखितौ निर्धृतौ च ॥ १३ ॥

अथवा शोकं प्रति मया न किञ्चित् संदेष्टव्यम् ।

with another arrow of [such] speech? Good Sundaraka, well, now what is the Aṅga-king engaged in?

Sundaraka—Your Majesty, taking off the covering of his body and determined to bring about his own death, he is seeking battle with Pārtha even again.

Duryodhana—(Getting up from his seat with vehemence) Charioteer, bring my chariot. Sundaraka, go very quickly and console my friend, the Aṅga-king at my words, [thus]: 'Away with extreme rashness. Quite identical is our determination. Not indeed are you alone desirous of giving up life. But,

Having killed the Pārthās, offered inauspicious water to the group of our relatives, shed tears in company with a few [surviving] ministers and enemies and accomplished a not-happening-again, mutual, close embrace for a long time, we shall give up this accursed body, being [at once] sorrow-stricken and relieved [of our sorrow] !

13

Or rather, as regards grief I have no message to send.

- १ 'देव अज्जवि आरम्भो पुच्छीअदि (देव अद्यापि आरम्भः पृच्छयते ।)' ज.
२ 'न खलु जयाकाङ्क्षी भवानिदानीम्' ग-द. ३ नास्तीदं वाक्यं ग-द-पुस्तकयोः.
४ 'कर्णं प्रति मया किञ्चित् संदेष्टव्यम्' ग.

वृषसेनो न ते पुत्रो न मे दुःशासनोऽनुजः ।

त्वा बोधयामि किमहं त्वं मां संस्थापयिष्यसि ॥ १४ ॥

सुन्दरकः—जं देवो आणवेदि । [यदेव आज्ञापयति ।] (निष्क्रान्तः ।)

दुर्योधनः—सूत, तूर्णमेव रथमुपस्थापय ।

सूतः—(कर्णं दत्त्वा ।) देव, ह्येषासंवलितो नेमिध्वनिः श्रूयते । तथा तर्कयामि नूनं परिजनोपनीतो रथः ।

दुर्योधनः—सूत, गच्छ त्वं सज्जीकुरु ।

सूतः—यदाज्ञापयति देवः । (निष्क्रम्य पुनः प्रविशति ।)

दुर्योधनः—(विलोक्य ।) किमिति नारुढोऽसि ।

सूतः—एष खलु तातोऽम्बा च संजयाधिष्ठितं रथमारुह्य देवस्य समीपमुपगतौ ।

दुर्योधनः—किं नाम तातोऽम्बा च संग्रप्तौ । कष्टमतिबीभत्समाचरितं दैवेन । सूत, गच्छ त्वं स्यन्दनं तूर्णमुपहर अहमपि तातदर्शनं परिहरन्नेकान्ते तिष्ठामि ।

Vṛṣasena was not your son, Duśśāsana was not my younger brother! Why do I [then] console you? [Why] should you compose me?"

14

Sundaraka—As Your Majesty commands. (*Goes out*)

Duryodhana—Charioteer, bring the chariot quickly enough.

Charioteer—Your Majesty, the sound of the rims [of wheels], mingled with the neighing [of horses], is heard. I therefore conclude the chariot is in all probability (*nūnam*) brought by the servants.

Duryodhana—Charioteer, go you make [it] ready.

Charioteer—As Your Majesty commands. (*Going out he enters again*).

Duryodhana—(*Looking at him*) Why is it that you are not mounted?

Charioteer—Here, indeed, have arrived in the vicinity of Your Majesty your father and mother, mounted on a chariot in the charge (*adhiṣṭhita*) of Sañjaya.

Duryodhana—What, I would like to know (*nāma*), have father and mother arrived? Alas, an exceedingly loathsome thing has been done by Fate! Charioteer, go you and quickly bring my chariot. I shall also stay in a solitary place, avoiding meeting with [lit. being seen by] my father.

सूतः—देव, त्वदेकशेषवान्धवावेतौ । कथमिव न समाश्वासयसि !

दुर्योधनः—सूत, कथमिव समाश्वासयामि विमुखभागधेयः । पश्य ।

अबैवावां रणमुपगतौ तातमम्बां च दृष्ट्वा

घातस्ताम्यां शिरसि विनतोऽहं च दुःखासनश्च ।

तस्मिन् बाले प्रसभभरिणा प्रापिते तामवस्थां

पार्श्वे पित्रोरहमुपगतः किं नु वक्ष्यामि ताम्भ्याम् ॥ १५ ॥

तथाप्यवश्यं वन्दनीयौ गुरू ।

(निष्क्रान्तौ)

इति चतुर्थोऽङ्कः

Charioteer—Your Majesty, they [that is, your parents] have you as the one surviving kinsmen. How possibly should you not console them?

Duryodhana—Charioteer, how possibly can I, whose fate is averse [to me], console them? See.

Just to-day we both went to battle after seeing our father and mother. By them was I, as I bent low, smelt on the head and Duśśāsana [also]! [Now] when that boy is forcibly reduced to that condition by the enemy, what possibly should I, when gone near my parents, say to them?

15

Yet the elders have necessarily to be offered obeisance to.

(*They both go out*)

END OF ACT IV

पञ्चमोऽङ्कः

(ततः प्रविशति रथयानेन गान्धारी संजयो धृतराष्ट्रश्च ।)

धृतराष्ट्रः—वत्स संजय, कथय कथय कस्मिन्नुद्देशे कुरुकुलकाननैक-
शेषप्रवालो वत्सो मे दुर्योधस्तिष्ठति । कच्चिज्जीवति वा न वा ।

गान्धारी—जाद, जइ सच्चं जीवदि मे वच्छो ता कथेहि कस्सिं देसे वट्ठदि ।
[जात, यदि सत्यं जीवति मे वत्सस्तत्कथय कस्मिन् देशे वर्तते ।]

संजयः—नन्वेष महाराज एक एव न्यग्रोधच्छायायामुपविष्टस्तिष्ठति ।

गान्धारी—(सकरुणम् ।) जाद, एआइ ति भणासि । किं णु क्खु संपदं
भादुसदं से पास्से भविस्सदि । [जात, एकाकीति भणसि । किं नु खलु संप्रतं
भ्रातृशतमस्य पार्श्वे भविष्यति ।]

संजयः—तात, अम्ब, अवतरतं स्वैरं रथात् ।

(उभावतरणं नाटयतः ।)

(ततः प्रविशति सन्निहोप्रविष्टो दुर्योधनः ।)

संजयः—(उपसृत्य) विजयतां महाराजः । नन्वेष तातोम्बया सह प्राप्तः ।
किं न पश्यति महाराजः ।

ACT V

(*Then enter in a conveyance, namely, a chariot, Gandhārī, Sañjaya and Dhṛtarāṣṭra.*)

Dhṛtarāstra—Dear Sañjaya, tell [me], tell [me], in which region my dear boy Duryodhana, the one surviving sprout from the forest of the Kuru-family, is staying. Is he alive or not?

Gandhari—Child, if really my dear boy is alive, then tell [me] in which region he is.

Sanjaya—Well, here is His Majesty, sitting all alone, under the shade of a banian tree.

Gandhari—(*Pathetically*) Child, you say 'alone'! Indeed, is it likely (*nu*) that a hundred brothers are at his side now?

Sanjaya—Father, mother, slowly alight from the chariot.

(*Both gesticulate alighting*)

(*Then enters Duryodhana, sitting in shame*)

Sanjaya—(*Approaching*) May victory attend Your Majesty. Why, here father has arrived along with mother.

(दुर्योधनो, वैलक्ष्यं नाटयति ।)

धृतराष्ट्रः—

शल्यानि व्यपनीय कङ्कवदनैरुन्मोचिते कङ्कटे

बद्धेषु व्रणपट्टकेषु शनकैः कर्णे कृतापाश्रयः ।

दूरान्निर्जितैसान्वितान्नरपतीनालोक्यंल्लीलया

सह्या पुत्रक वेदनेति न भया पापेन पृष्ठो भवान् ॥ १ ॥

(धृतराष्ट्रो गान्धारी च स्पर्शेनोपेत्यलिङ्गतः)

गान्धारी—बच्छ, अदिगाढप्पहारवेअण्णापज्जाउलस्स अम्हेसु सण्णिहिदेसु विण प्पसरदि दे वाणी । (वत्स, अतिगाढप्रहारवेदनापर्याकुलस्यास्मासु संनिहितेष्वपि न प्रसरति ते वाणी ।)

धृतराष्ट्रः—वत्स, दुर्योधन, किमकृतपूर्वः संप्रति मय्यप्ययमव्याहारः ।

गान्धारी—बच्छ, जइ तुमं वि अम्हे णालवसि ता किं संपदं बच्छो दुस्सासणो आलवदि अघ दुम्मारिसणो वा अण्णो वा । [वत्स, यदि त्वमप्यस्मान्नालपि तर्हि सांप्रतं वत्सो दुःशासन आलपत्यथ दुर्मर्षणो बान्यो वा ।)

(*Duryodhana gesticulates' bewilderment*)

Dhrtarastra—

Sinful as I am, I could not make of you the inquiry, 'Dear boy, is your pain bearable?—[of you] who, being reclined at leisure on Karna, would be gracefully looking from a distance at [hostile] kings, [first] vanquished and [then] appeased, when, after darts were taken out [of your body] by means of pincers, your armour was removed and the bandages of your wounds were tied! 1

(*Dhrtarāṣṭra and Gāndhārī, approaching gropingly, embrace him*).

Gandhari—Child, distressed as you are by the agonies of your extremely deep wounds, your tongue does not work, though we have arrived near!

Dhrtarastra—Dear boy, Duryodhana, why now this silence, unresorted to before, even towards me?

Gandhari—Child, if even you would not talk to us, then, would dear Duśśāsana now talk, or then, Durmarṣaṇa, or another?

१ ' निर्जितशात्रवान् ' इति कचित् पाठः.

दुर्योधनः—

पीपौऽहमप्रतिकृतानुजनाशदर्शी
तातस्य बाष्पपयसां तव चाम्ब हेतुः ।
दुर्जातमत्र विमले भरतान्वये वैः
किं मां सुतक्षयकरं सुत इत्यवेषि ॥ २ ॥

गान्धारी—जाद, अलं परिदेविदेण । तुमं वि दाव एक्का इमस्स अन्धजुअलस्स मग्गोवदेसओ । ता चिरं जीव । किं मे रज्जेण जएण वा (जात, अलं परिदे-
वितेन । त्वमपि तावदेकोऽस्यान्धयुगलस्य मार्गोपदेशकः तन्निचरं जीव । किं मे
राज्येन जयेन वा ।)

दुर्योधनः—

मातः किमप्यसदृशं कृपणं वचस्तं
सुक्षत्रिया क भवती क च दीनतैषा ।
निर्वत्सले सुतशतस्य विपत्तिमेतां
त्वं नानुचिन्तयसि रक्षसि मामयोग्यम् ॥ ३ ॥

Duryodhana—

Sinful am I, who have witnessed the slaughter of my younger brothers without avenging it, the cause of the tears of father, and of you, [O] mother! Why do you regard me as your son—[me] who am unworthily born in the spotless Bharata—race of yours and have become the destroyer of your sons? 2

Gandhari—Child, enough of bewailing. You at least are the only guide of this blind couple. So live long. What care I for kingdom or victory?

Duryodhana—

Mother, unaccountably unbecoming and undignified is [this] utterance of yours! What an incongruity between you, an excellent Kṣatriya woman, and [this] meekness of spirit! [O you] who are void of parental affection, you think not of this calamity of your hundred sons, [but merely try to] protect me, who am unworthy [of protection in this way]!

१ 'जातो' ज. २ 'अपि' ग-द. ३ 'बरेण (वैरेण)' ग-द. ४ 'विकृतं'

ग-द.

नूनं विचेष्टितमिदं सुतशोकस्य ।

संजयः—महाराज, किं वायं लोकवादो वितथः न घटस्य कूपपतने रज्जुस्त-
तैव प्रक्षेप्तव्या ' इति ।

दुर्योधनः—अपुष्कलमिदम् । उपक्रियमाणाभावे किमुकरणेन (शिदिति)

धृतराष्ट्रः—(दुर्योधनं परिष्वज्य ।) वत्स, समाश्रयसिहि । समाश्रयस्य चास्मा-
निमामतिदीनां मातरं च ।

दुर्योधनः—तात, दुर्लभः समाश्रय इदानीं युष्माकम् । किं तु

कुन्त्या सह युवामश्च मया निहतपुत्रया

विराजमानौ शोकेऽपि तनयाननुशोचतम् ॥ ४ ॥

गान्धारीः—जाद, एदं एव संपदं पभूदं जं तुमं विदाव एको गाणुसोचहि
दव्वो । ता जाद, पसीद एसो दे सीससज्जली । णिवट्टेहि समरव्वावारादो ।
अपच्छिमं करेहि पिटुणो वअणम् । जात, एतदेव सांप्रतं प्रभूतं यत्त्वमपि ताव-
देको नानुशोचितव्यः । तज्जत, प्रसीद एष ते शीर्षाञ्जलिः । निवर्तस्व
समरव्यापारात् । अपश्चिमं कुरु पितुर्वचनम् ।]

Surely, this is the work of grief for sons!

Sanjaya—Your Majesty, is this popular saying false—
[namely] 'When a vessel has fallen in a well, the rope
should not be thrown just there'?

Duryodhana—This is insufficient. What is the use of the
instrument in the absence of those who are to be served
therewith?

Dhrtarastra—(Embracing Duryodhana) Dear boy, take
courage. And offer consolation to us and to this extremely
miserable mother [of yours].

Duryodhana—Father, difficult to attain is consolation for
you now. But,

Do you both keep on bewailing for your sons, shining
even in sorrow, in company with Kuntī, whose sons will
be killed by me to-day!

4

Gandhari—This itself is much at present that you alone at
least are not to be mourned for. Therefore, dear, be
pleased. Here I fold my hands on my head for you. Desist
from battle-operation. Act up according to the last words
of your father.

धृतराष्ट्रः—वत्स, शृणु वचनं तवाम्बाया मम च निहृताशेषबन्धुवर्गस्य । पश्य ।
 दायादा न ययोर्बलेन गणितास्तौ द्रोणभीष्मौ हतौ
 कर्णस्यात्मजमग्रतः शमयतो भीतिं जगत् फाल्गुनात् ।
 वत्सानां निधनेन मे त्वयि रिपुः शेषप्रतिज्ञोऽधुना
 मांनं वैरिषु मुञ्च तात पितरावन्धाविमौ पालय ॥ ५ ॥

दुर्योधनः—समरात् प्रतिनिष्ठस्य किं मया कर्तव्यम् ।

गान्धारी—जाद, जं पिदा दे विउरो वा भणदि । [जात यत् पिता ते विदुरो वा भणति ।]

संजयः—देव, एवमिदम् ।

दुर्योधनः—संजय, अब्बाप्युपदेष्टव्यमस्ति ।

संजयः—देव यावत् प्राणिंति तावदुपदेष्टव्यभूमिर्विजिगीषुः प्रज्ञावताम् ।

दुर्योधनः—(सक्रोधम् ।) श्रुणुमस्तावद्भवत एव प्रज्ञावतोऽस्मान् प्रति प्रति-
 रूपमुपदेशम् ।

Dhrtarastra—Dear boy, listen to the words of your mother and of me, who have the group of all my kinsmen killed. See.

Those [famous] Drona and Bhīṣma, [depending] on whose strength the enemies [lit. the co-parceners] were not cared for, are killed. The world trembled before Phālguna, as he butchered Karna's son in his [very] presence. Owing to the death of my dear boys [having been accomplished], the enemy has his vow now remaining unfulfilled with regard to you [alone] ! Give up your pride towards the enemies, dear boy, and save these your blind parents.

5

Duryodhana—Turning back from the battle-field, what should be done by me?

Gandhari—Dear, what your father, or Vidura, would say.

Sanjaya—Your Majesty, so is this.

Duryodhana—Sañjaya, should advice be offered even now?

Sanjaya—Your Majesty, as long as he lives, so long is [a hero], desirous of securing victory [over his enemies], a proper object of advice to the wise.

Duryodhana—(With anger) Let us just hear from you your self- who [profess to be] wise, an advice suitable for us.

धृतराष्ट्रः—वत्स, युक्तवादिनि संजये किमत्र क्रोधेन । यदि प्रकृतिमापद्यते तदहमेव भवन्तं ब्रवीमि ।

दुर्योधनः—कथयतु तातः ।

धृतराष्ट्रः—वत्स, किं विस्तरेणासंधत्तां भवानिदानीमपि युधिष्ठिरमस्मितपणवन्धेन ।

दुर्योधनः—तात, तनयस्नेहवैक्लव्यादम्बा बालिशत्वेन संजयश्च काममेवं ब्रवीतु । युष्माकमप्येवं व्यामोहः । अथ वा प्रभवति पुत्रनाशजन्मा हृदयज्वरः । अन्यच्च तात, अस्वलितभ्रातृशतोऽहं यदा तदानवर्धिरितवासुदेवसामोपन्यासः । संप्रति हि दृष्टिस्तामहाचार्यानुजराजचक्रविपत्तिः स्वशरीरमात्रस्नेहादुदात्तपुरुषत्रीडावहम-सुखावसानं च कथमिव करिष्यति दुर्योधनः सह पाण्डवैः संधिम् । अन्यच्च नयवेदिन् संजय,

Dhrtarastra—Dear boy, what is the use of [entertaining] anger in this matter towards Sañjaya, who is talking reasonably. If you would recover your natural state [of mind], then I would myself address [something] to you.

Duryodhana—Let my father say.

Dhrtarastra—Dear boy, what is the use of prolixity? Even now you should make peace with Yudhiṣṭhira by offering (*bandhaḥ*) him the desired terms.

Duryodhana—Father, I can understand (*kāman*) mother saying in this way through helplessness [brought on] by affection for her son, and Sañjaya through [sheer] childishness. [But] such infatuation [should overcome] even you! Or rather, the anguish arising from the death of your sons prevails [in your case]. Moreover, father, when I had my hundred brothers not fallen, I then repudiated the overtures of peace [made] by Vāsudeva. Now, indeed, how possibly (*iva*) can Duryodhana, who has witnessed the destruction of his grand-father, his preceptor, his younger brothers and a multitude of princes, make, out of affection for merely his body, peace with the Pāṇḍavas [a peace] which would bring [only] shame to a man of lofty spirits and which would end in misery? Moreover, [O] Sañjaya, [you] who [profess to] know politics.

How, indeed, can princes make peace with their enemies, who are losing? At present I am bereft of

हीर्यमानान् किल रिपून् नृपाः संदधते कथम् ।

दुःशासनेन हीनोऽहं सानुजः पाण्डवोऽधुना ॥ ६ ॥

धृतराष्ट्रः—वत्स, एवं गतेऽपि मत्प्रार्थनया न किञ्चिन्न करोति युधिष्ठिरः ।
अन्यच्च सर्वे दैवापकृष्टं मन्यन्ते युधिष्ठिरः ।

दुर्योधनः—कथमिव ।

धृतराष्ट्रः—वत्स, श्रूयतां प्रतिज्ञा युधिष्ठिरस्य । नाहमेकस्यापि भ्रातुर्विपत्तौ प्राणान् धारयामीति । बहुञ्छलत्वात् संप्रामस्यानुजनाशमाशङ्कमानो यदैव भवते रोचते तदैवासौ सज्जः संवातुम् ।

संजयः—एवमिदम् ।

गान्धारी—जाद, उपपत्तिजुत्तं पडिवज्जस्स पिदुणो वअणम् । (जात, उपपत्ति-
युक्तं प्रतिपद्यस्व पितुर्वचनम्)

दुर्योधनः—तात, अम्ब, संजय,

Duśśāsana [and am therefore the losing party] and the Paṇḍava is accompanied by his brothers [and as such, therefore, is not likely to listen to our overtures of peace] !

6

Dhṛtarāstra—Even under these circumstances there is nothing which Yudhiṣṭhira would not do at my request. Moreover, Yudhiṣṭhira looks upon everything as being in the clutches of Fate.

Duryodhana—How possibly ?

Dhṛtarāstra—Dear boy, hear the vow of Yudhiṣṭhira viz. : 'I shall not sustain life on the death of even one younger brother.' Owing to war abounding in many treacherous practices, he apprehends the death of his brothers and [as such] is ready to make peace exactly when it pleases you.

Sanjaya—So this is.

Gandhari—Dear, accept the words of your father, which are full of reason.

Duryodhana—Father, Mother, Sānjaya,

१ 'हीर्यमानाः किल रिपोर्नृपाः संदधते परान् । दुःशासने हतेऽहीना सानुजाः पाण्डवाः कथम् ॥' ज. २ 'सर्वमेवापकृतं नानुमन्यते' ज.

एकेनापि विनानुजेन मरणं पार्यः प्रतिज्ञातवान्
भ्रातॄणां निहते शते विषहते दुर्योधनो जीवितुम्
तं दुःशासनशोणिताशनमरिं भिन्नं गदाकोटिना

भीमं दिक्षु न विक्षिपामि कृपणः संधिं विदध्यामहम् ॥ ७ ॥

गान्धारी—हा जाद दुस्सासण, मदङ्कदुल्लिद, हा जुअराअ, अस्सुदपुन्वा
क्खु कस्स वि लोए ईदिसी विपत्ती । हा वीरसदप्पसविणी हदगान्धारी दुक्खसदं,
प्पसूदा ण उण सुदसदम् । (हा जात दुःशासन, हा मदङ्कदुल्लित, हा युवराज
अश्रुतपूर्वा खल्ल कस्यापि लोक ईदशी विपत्तिः । हा वीरशतप्रसविनी इतगान्धारी
दुःखशतं प्रसूता न पुनः सुतशतम् ।)

(सर्वे रुदन्ति ।)

संजयः—(बाष्पमुत्सृज्य ।) तात, अम्ब प्रतिबोधयितुं महाराजमिमां भूमिं
युवामागतौ । तदात्मापि तावत् संस्तम्यताम् ।

धृतराष्ट्रः—वत्स दुर्योधन, एवं विमुखेषु भागधेयेषु त्वयि चामुञ्चति सहजं मान ।
मरिषु त्वदेकशेषजीवितालम्बनेयं तपास्विनी गान्धारी कमवलम्बतां शरणमहं च ।

The Pārtha has vowed death in the absence of even
one younger brother [and] Duryodhana agrees to live,
when his hundred brothers are [all] slain! Shall I not
throw in [all] directions Bhīma, the enemy, that de-
vourer of Duśśāsana's blood, mangled with the tip of
my mace? Shall I make peace in an undignified way? 7
Gandhari—O darling Duśśāsana, O [you] so much fondled
on my lap, O young prince, such destruction indeed has never
been heard before in the world in the case of any one! Alas!
Gāndhārī, giving birth to a hundred heroes, has [really]
given birth to a hundred griefs, but not a hundred sons.

(All weep)

Sanjaya—(Having shed tears) Father, mother, you two
have come to this region in order to console His Majesty!
So you should first compose yourselves at least.

Dhrtarsatra—Dear boy, Duryodhana, when Fate is thus
adverse [to us], and you are not giving up natural pride
towards the enemies, whom is poor Gāndhārī, who possesses
you as the sole surviving support of her life, to resort to as
protector, and [also] myself?

दुर्योधनः—श्रूयतां यत् प्रतिपत्तुमिदानीं प्राप्तकालम् ।

‘कलितभुवना मुक्तैश्चर्यास्तिरकृतविद्विषः

प्रणतशिरसां राज्ञां चूडासहस्रकृतार्चनाः ।

अभिमुखमरीन् घ्नतः संहये हताः शतमात्मजा

बहतु सगरेणोढां तातो धुरं सहितोऽम्बया ॥ ८ ॥

विपर्यये त्वस्याधिपतेरुलङ्घितः क्षात्रधर्मः स्यात् ।

(नेपथ्ये महान् कलकलः ।)

गान्धारी—(आकर्ण्य । समयम् ।) जाद, कहि एदं हाहाकारमिस्सं दूरसिदं सुणीअदि । (जात, कुत्रैतत् हाहाकारमिश्रं तूर्तरसितं श्रूयते ।)

संजयः—अम्ब, भूमिरियमेवंविधानां भीरुजनत्रासजननी महानिनादानाम् ।

धृतराष्ट्रः—वत्स संजय, ज्ञायनाम् ! अनिमैग्वः खलु विस्तारी हाहारतः ।

कारणेनास्य महता भवितव्यम् ।

Duryodhana—Hear what is fit to be done at present.

Your hundred sons, who had subjugated the world, who enjoyed sovereignty and despised their enemies and who were worshipped by thousands of crests of kings bending down their heads, have been killed in the war, while [themselves] killing their enemies face to face. [So] let father in company with mother bear the [same] yoke that was borne by Sagara!

8

But the contrary of this happening, the king's duty as a Kṣatriya will have been transgressed.

(A great uproar behind the curtain)

Gandhari—(Listening. With terror) Where is this blast of trumpets, mingled with cries of woe, heard?

Sanjaya—Mother, this is a proper place for great uproars of such kind and [as such] it is calculated to inspire timid people with distress.

Dhrtarsatra—Dear Sānjaya, let [it be ascertained. Indeed, exceedingly frightful is [this] far-spreading cry of woe. The cause of this must be great.

दुर्योधनः—तात, प्रसीद । पराङ्मुख खलु दैवमस्माकम् । यावदपरमपि किञ्चि-
दत्याहितं न श्रावयति तावदेवाज्ञापय मां संप्रामावतरणाय ।

गान्धारी—जाद, मुहुत्तअं दाव मं मन्दभाइणीं समस्सासेहि । [जात, मुहूर्तं
तावन्मां मन्दभागिनीं समाश्वासय ।]

धृतराष्ट्रः—वत्स, यद्यपि भवान् समराय कृतनिश्चयस्तथापि रहःपरप्रतीघातो-
पायश्चिन्त्यताम् ।

दुर्योधनः—

प्रत्यक्षं हतबान्धवां मम परे हन्तुं न योग्या रहः

किं वा तेन कृतेन तैरिव कृतं यत्न प्रकाश्यं रणे ।

गान्धारी—जाद, एआई तुमम् । को दे सहाअत्तणं करिस्सदि । [जात, एकाकी
त्वम् । कस्ते साहाय्यं करिष्यति ।]

दुर्योधनः—

एकोऽहं भवतीसुतक्षयकरो मातः कियन्तोऽरयः

साह्यं केवलमेतु दैवमधुना निष्पाण्डवा मेदिनी ॥ ९ ॥

Duryodhana—Father, be pleased. Our Fate has really turn-
ed its face away [from us]. While it does not make us hear
of some other great calamity also, order me to descend on
the battlefield.

Gandhari—Dear, at least for a moment console me, who am
[so] unfortunate.

Dhritarastra—Dear boy, even though you have formed your
determination to [continue] the battle, yet let a means of
striking the enemy covertly be devised.

Duryodhana—

It is not proper for me to kill in secret the enemies
who have killed our kinsmen in my presence. What is
the use of doing that which, like their work, is not open-
ly done in the battle.

9 a b

Gandhari—Dear, you are alone. Who would render you
help?

Duryodhana—

Alone I have been the cause of the death of your sons!
Mother, how many are the enemies? Only let Fate come
to [my] assistance and [now] the earth [will be] void
of the Pāṇḍvas!

9 c d

१ 'वस्य न परान् हन्तुं रता मे क्षमः' ज. २ 'साम्यं केवलमेतु' ज. 'शाम्यं०'

(नेपथ्ये । कलकलानन्तरम् ।) भो भो योधाः, निवेदयन्तु भवन्तः कौरव-
श्वराय, इदं महत् कदनं प्रवृत्तम् । अलमप्रियश्रवणपराङ्मुखतया । यतः काला-
नुरूपं प्रतिविधातव्यमिदानीम् । तथा हि ।

त्यक्तप्राजनरश्मिरङ्किततनुः पार्थाङ्कितैर्माणै-

र्वाहैः स्यन्दनवर्त्मनां परिचयादाकृष्यमाणः शनैः ।

वार्तामङ्गपतेर्विलोचनजलैरवेदयन् पृच्छतां

शून्येनैव रथेन याति शिविरं शल्यः कुरुज्जाल्ययन् ॥ १० ॥

दुर्योधनः—(श्रुत्वा । साशङ्कम्) आः, केनेदमविस्पष्टमशनिपातदारुणमुद्घोषि-
तम् । कः कोऽल भोः ।

(प्रविश्य संभ्रान्तः ।) **सूतः—**हा, हताः स्मः । (आत्मानं पातयति ।)

दुर्योधनः—अयि, कथय ।

धृतराष्ट्रसंजयौ—कथ्यतां कथ्यताम् ।

सूतः—आयुष्मन्, किमन्यत् ।

(*Behind the curtain. After an uproar*) O you warriors, may you tell [this] to the lord of the Kauravas. Here a great slaughter has begun. Enough of your shrinking from hearing an unpleasant [news]. For you must now employ a remedy, which is proper for the occasion. So, indeed.

Casting off whip and reins, his body bespotted with arrows marked with [the name of] Pārtha, slowly drawn along by the horses owing to their acquaintance with the chariot-paths and communicating to those that are asking the news of the lord of the Aṅgas with tears from his eyes, Śalya is proceeding to the camp with a vacant chariot, [thus] piercing [the heart of] the Kurus!

10

Duryodhana—(*Listening. With apprehension*) Ah, by whom was this proclamation made, indistinct and dreadful like the fall of a thunderbolt? Holloa, who is here, who?

(*Entering confused*) **Charioteer—**Alas, we are undone (*Throws himself down*).

Duryodhana—Oh, tell.

Dhrtarastra and Sanjaya—Let it be told, let it be told.

Charioteer—Long-lived one, what else?

शल्येन यथा शल्येन मूर्च्छितः प्रविशता जनौघोऽयम् ।

शून्यं कर्णस्य रथं मनोरथमिवाधिरूढेन ॥ ११ ॥

दुर्योधनः—हा वयस्य कर्ण । (मोहमुपागतः)

गान्धारी—जाद, समत्सस समत्सस । [जात, समाश्वसिहि समाश्वसिहि ।]

संजय—समाश्वसितु समाश्वसितु देवः ।

धृतराष्ट्रः—भोः, कष्टं कष्टम् ।

भीष्मे द्रोणे च निहते य आसीदवलम्बनम् ।

पुत्रस्य मे सुहृत् प्रेयान् राधेयः सोऽप्ययं हतः ॥ १२ ॥

वत्स, समाश्वसिहि, समाश्वसिहि । ननु भो हतविधे,

अन्धोऽनुभूतशतपुत्रविपत्तिदुःखः

शोच्यां दशामुपगतः सह भार्याहम् ।

अस्मिन्नशेषितसुहृद्गुरुबन्धुवर्गे

दुर्योधनेऽपि हि कृतो भवता निराशः ॥ १३ ॥

Here the concourse of the people is made to faint away by Salya, while entering, as by a dart finding its way [in the body]—[Salya] who is mounted on the vacant chariot of Karna, as on a vain desire! 11

Duryodhana—Alas, friend Karna! (*Faints away*).

Gandhari—Child, take courage, take courage.

Sanjaya—May Your Majesty take courage, take courage.

Dhrtarastra—Alas, oh, alas!

Here is slain even that Rādheya, the dear friend of my son, who was our support when Bhīṣma and Droṇa were killed. 12

Dear boy, take courage, take courage. I say (*nanu*), O accursed Fate.

A blind man, I, who have experienced the grief of the destruction of a hundred sons, have been [already] reduced to a pitiable condition along with my wife. [And now] even with regard to this Duryodhana, the group of whose friends, elders and kinsmen is completely destroyed, I have, indeed, been rendered hopeless by you. 13

वत्स दुर्योधन, समाश्वासहि । समाश्वासय तपस्विनीं मातरं च ।

दुर्योधनः—(लब्धसंज्ञः ।)

अयि कर्ण कर्णसुखदां प्रयच्छ मे
गिरमुद्विग्नजिव मुदं मयि स्थिराम् ।
सततावियुक्तमकृताप्रियं प्रियं
वृषसेनवत्सल विहाय यासि माम् ॥ १४ ॥
(पुनर्मोहमुपागतः ।) (सर्वे समाश्वासयन्ति ।)

दुर्योधनः—

मम प्राणाधिके तस्मिन्नङ्गानामधिपे हते ।
उच्छ्वसन्नपि लज्जेऽहमाश्वासे तात का कथा ॥ १५ ॥

अपि च ।

शोचामि शोच्यमपि शत्रुहतं न वत्सं
दुःशासनं तमधुना न च बन्धुवर्गम् ।
येनातिदुःश्रवमसाधु कृतं तु कर्णे
कर्तास्मि तस्य निधनं समरे कुलस्य ॥ १६ ॥

Dear boy, Duryodhana, take courage, take courage. And give courage to your poor mother.

Duryodhana—(*Recovering consciousness*)

O Karna, vouchsafe to me a speech, causing delight to the ear, [thus] pouring on me as it were lasting joy. [O you] who were [so] fond of Vṛṣasena, you are going away, leaving me, who was always unseparated [from you] and who did [you] no unpleasant thing! 14
(*Faints away again*). (*All console him*).

Duryodhana—

That lord of the Aṅgas, who was dearer to me than my life, having been killed, I feel ashamed even to breathe. Why talk of consolation, father? 15

Moreover.

I bewail not now for that dear boy Duśśāsana, killed by the enemy, though he deserves to be mourned for; not also for the collection of my kinsmen. But I shall work the destruction in battle of the family of him who perpetrated on Karna the evil deed, [so] exceedingly painful to hear. 16

गान्धारी—जाद, सिढिलेहि दाव कवणमेतं बाप्पमोक्खम् [नात शिथिल्य-
तावत् क्षणमात्रं बाप्पमोक्षम् ।)

धृतराष्ट्रः—वत्स, क्षणमात्रं परिमार्जयाश्रुणि ।

दुर्योधनः—

मामुद्दिश्य त्यजन् प्राणान् केनचिन् निवारितः ।

तत्कृते त्यजतो बाष्पं किं मे दीनस्य वार्यते ॥ १७ ॥

सूत, केनैतदसंभवनीयमस्मत्कुलान्तकरणं कर्म कृतं स्यात् ।

सूतः—आयुष्मन्, एवं किल जनः कथयति ।

भूमौ निमग्नचक्रश्चक्रायुधसारथेः शरैस्तस्य ।

निहतः किलेन्द्रसूनोरस्मत्सेनाकृतान्तस्य ॥ १८ ॥

दुर्योधनः—

कर्णाननेन्दुस्मरणात् क्षुभितः शोकसागरः ।

वाडवेनेव शिखिना पीयते क्रोधजेन मे ॥ १९ ॥

Gandhari—Child, just slacken for only a moment the flow of tears.

Dhrtarastra Dear boy, wipe off your tears for only a moment.

Duryodhana—

He was not prevented by anybody while he was giving up his life for my sake. Why are [then] the tears of me, who am weeping in a helpless way, warded off? 17

Charioteer, by whom could this impossible deed, leading to the destruction of our family, have been perpetrated?

Charioteer—Long-lived one, thus, I hear, the people say.

While the wheel [of his chariot] was sunk in earth, he was killed, it is said, by the arrows, of that son of Indra [that is, Arjuna], who possesses the discus-armed [Kṛṣṇa] for his charioteer and who is [the veritable] Death to our army.

18

Duryodhana—

The ocean of my grief, agitated by the recollection of the moon of Karna's face is [now] being drunk up by the fire arising from my anger, as by the submarine (vāḍava) fire.

19

तात, अम्ब, प्रसीदतम् ।

ज्वलनः शोकजन्मा मामयं दहति दुःसहः ।

समानायां विपत्तौ मे वरं संशयितो रणः ॥ २० ॥

धृतराष्ट्रः—(दुर्योधनं पस्विज्य रुदन् ।)

भवति तनय सैल्यं संशयः साहसेषु

द्रवति हृदयमेतन्दीममुत्प्रेक्ष्य भीमम् ।

अनिकृतिनिपुणं ते चेष्टितं मानशौण्ड

छलबहुलमरीणां सङ्गरं हा हतोऽस्मि ॥ २१ ॥

गान्धारी—जाद, तेण एव्व सुदसदकदन्तेण विओदलेन समं समलं मग्गसि ।

(जात, तेनैवं सुतशतकृतान्तेन वृकोदरेण समं समरं मार्गयसे ।)

दुर्योधनः—तिष्ठतु तावद्कोदरः ।

पापेन येन हृदयस्य मनोरथो मे

सर्वाङ्गचन्दनरसा नयनामल्लेदुः ।

पुत्रस्तवाम्ब तव तात नयैकशिष्य ।

कर्णो हतः सपदि तत्र शराः पतन्तु ॥ २२ ॥

Father, mother, be pleased.

This unbearable fire, born of grief, is burning me.
The calamity being common [in both cases], war with
its uncertainty is preferable to me. 20

Dhrtarastra—(Having embraced Duryodhana. Weeping).

Indeed, my boy, there is uncertainty in adventures.
This my heart melts, when I conceive to myself the
terrible Bhīma. [O you] well-known for your pride,
your action is not skilful in treachery, [but] the
enemies' [method of] warfare abounds in deception!
Alas, I am undone! 21

Gandahri—Dear boy, do you seek battle with that very Vṛko-
dara, who has been Death to my hundred sons?

Duryodhana—Let alone Vṛkodara for a while.

Let my arrows at once fall on that sinful one who kill-
ed Karna, the cherished desire of my heart, the sandal
juice to all my limbs, the spotless moon to my eyes, a son
to you, [O] mother, and the principal disciple of yours
in politics, [O] father! 22

सूत, अलमिदानीं कालातिपातेन । सज्जं मे रथमुपाहर । भयं चेत् पाण्ड-
वेभ्यस्तिष्ठ । गदामात्रसहाय एव समरभुवमवतरामि ।

सूतः—अलमन्यया संभावितेन । अयमहमागत एव । (निष्क्रान्तः)

धृतराष्ट्रः—वत्स दुर्योधन, यदि स्थिर एवास्मान् दग्धुमयुं ते व्यवसायस्त-
त्संनिहितेषु वीरेषु सेनापतिः कश्चिदभिषिच्यताम् ।

दुर्योधनः—नन्वभिषिक्त एव ।

गान्धारी—जाद, कदरो उण सो जस्सि आसं ओलम्बिस्सम् । [जात,
कतरः पुनः स यस्मिन्नाशमवलम्बिष्ये ।)

धृतराष्ट्रः—किं वा शल्य उत वाञ्छत्यामा ।

संजयः—हां कष्टम् ।

गते भीष्मे हते द्रोणे कर्णे च विनिपातिते ।

आशा बलवती राजञ्शल्यो जेष्यति पाण्डवान् ॥ २३ ॥

दुर्योधनः—किं वा शल्येनोत वाञ्छत्यामा ।

Charioteer, enough of wasting time now. Bring my chariot
made ready. If you feel fear from the Pāṇḍavas, [then]
stay. With just the mace only as my help, I descend on the
field of battle.

Charioteer—Think not of me otherwise [than in my real
character]. Just here I come. (Goes out).

Dhrtarastra—Dear boy, Duryodhana, if this your deter-
mination to burn us is quite firm, then let somebody be in-
stalled Commander of the armies from among the warriors
present.

Duryodhana—Why, one is already installed !

Gandhari—Child, which again is he on whom I shall hang
my hope?

Dhrtarastra—Is he Śalya or Aśvatthāman?

Sanjaya—Oh, Alas!

Bhīṣma having passed away, Droṇa having been killed
and Karna knocked down, strong is the hope, [O] king,
[that] Śalya will conquer the Pāṇḍavas!

23

Duryodhana—What is the use of Śalya or Aśvaahāman?

कर्णालिङ्गनदायी वा पार्थप्राणहरोऽपि वा ।

अनिवारितसंपातैरयमात्माश्रुवारिभिः । २४ ॥

(नेपथ्ये । कलकलनन्तरम् ।) भो भोः कौरवबलप्रधानयोधाः, अलमस्मान-
वलोक्य भयादितस्ततो गन्तुम् । कथयन्तु भवन्तः कस्मिन्नुद्देशे सुयोधन-
स्तिष्ठतीति ।

(सर्वे संभ्रममाकर्णयन्ति)

(प्रविश्य संभ्रान्तः) सूतः—आयुष्मन्

प्राप्तावेकंरथारूढौ पृच्छन्तौ त्वामितस्ततः ।

सर्वेः—कश्च कश्च ।

सूतः—

स कर्णारिः स च क्रूरो वृककर्मा वृकोदरः ॥ २५ ॥

गान्धारी—(सभयम् ।) जाद, कीं एत्थ पडिपज्जिदव्वं । [जात किमत्र प्रतिपत्तव्यम्]

दुर्योधनः—ननु संनिहितैवेयं गदा ।

Here my own self, either securing [for me] an embrace with Karṇa, or depriving Pārtha of his life, [has been already installed] with the waters of tears, ceaseless in their flow!

24

(After an uproar behind the curtain)

O you, principal warriors of the Kaurava army, away with fleeing here and there through fear at our sight. May you tell [us] in which region Suyodhana is staying.

(All listen with confusion)

(Entering confused) Charioteer—Long-lived one!

Two have arrived, driving in the same chariot and inquiring after you here and there—

25 a b

All—Who and who?

Charioteer—

That enemy of Karṇa and that ferocious Vṛkodara of wolfish deeds!

25 c d

Gandhari—(With fear) Child, what is to be done here?

Duryodhana—Why, here is the mace just near!

गान्धारी—हा हृदक्षि मन्दभाङ्गी । [हा हतास्मि मन्दभागिनी ।]

दुर्योधनः—अम्ब अलमिदानीं कार्पण्येन । संजय, रथमारोप्य पितरौ शिबिरं प्रतिष्ठस्व । समागतोऽस्माकं शोकापनोदी जनः ।

धृतराष्ट्रः—वत्स क्षणमेकं प्रतीक्षस्व यावदनयोर्भावमुपलभे ।

दुर्योधनः—तात, किमनेनोपलब्धेन । तद् गम्यताम् ।

(ततःप्रविशतो भीमार्जुनौ ।)

भीमः—भो भोः सुयोधनानुजोविनः, किमित संभ्रामादयथातथं चरन्ति भवन्ते(भवन्तः) अलमावयोः शङ्कया ।

कर्ता भूतञ्छलानां जेतुम्यशरणोदीपिनः सोऽतिमौ

कृष्णाकेशोत्तराय्यपनयनमरुत् पाण्डवा यस्य दासाः ।

राजा दुःशासनादेर्गुरुरुजशतस्याङ्गराजस्य मित्रं

कास्ते दुर्योधनोऽसौ कथयत न रुषा द्रष्टुमभ्यागतौ स्वः॥२६॥

Gandhari—Alas, I am undone, unfortunate as I am.

Duryodhana—Mother, away now with meekness. Sañjaya, start for the camp, placing my parents on the chariot. The persons, who are to drive away our grief, have arrived.

Dhrtarastra—Dear boy, wait for one moment till I find out their purpose.

Duryodhana—What is the use of this being known?

(Then enter Bhīma and Arjuna)

Bhima—Oh you, dependents of Suyodhana, why it is that you are moving away in a disorderly fashion through confusion? Away with fear from us.

Where is that Duryodhana, the author of the deceits in gambling, the igniter of the house made of lac, that notorious, extremely proud man, the wind for moving away the garment and hair of Kṛṣṇā, [he] of whom the Pāṇḍavas were [once] slaves, the king, the eldest of the hundred brothers [namely,] Duśśāsana and others and the friend of the Aṅga-king? [Do] tell [us]. We have not come to see him in anger.

26

१ अस्मात् परं ' कथयत तावदिदमावयोरोगमनं स्वामिनस्तस्य कुरुपतेः ' इत्यधिकं वाक्यं पठति ज-पुस्तकम्. २ ' अभिमानी ' ग-द्व.

धृतराष्ट्रः—संजय, दारुणः खलुक्षेपः पापस्य ।

संजयः—तात, कर्मणा कृतनिःशेषविप्रियाः संप्रति वाचा व्यवस्यन्ति ।

दुर्योधनः—सूत, कथय गत्वोभयोरयं तिष्ठतीति ।

सूतः—यथाज्ञापयति देवः । (तावुपसृत्य ।) ननु भो वृंकोदराजुनौ, एष महा-
राजस्तातेनाम्बया च सह न्यग्रोधच्छायायामुपविष्टस्तिष्ठति ।

अर्जुनः—आर्य, प्रसीद । न युक्तं पुत्रशोकोपपीडितौ पितरौ पुनरस्मददर्शनेन
भृशमुद्वेजयितुम् । तद्रच्छावः ।

भीमः—मूढ, अनुलघनीयः सदाचारः । न युक्तमनभिवाद्य गुरुन् गन्तुम् ।
(उपसृत्य ।) संजय, पित्रोर्नमस्कृतिं श्रावय । अथवा तिष्ठ । स्वयं विश्राव्य
नामकर्मणीं वन्दनीया गुरवः । (रथादवतरतः)

अर्जुनः—(उपगम्य) तात, अम्ब,

सकलरिपुजयाशा यत्नं बद्धा सुतैस्ते

तृणमिव परिभूतो यस्य गर्वेण लोकः

Dhrtarastra—Terrible indeed is the declaration of the villain!

Sanjaya—Father, having done every [possible] injury by their deed, they are now operating with their tongue.

Duryodhana—Charioteer, go and tell them both, 'Here is [Duryodhana].'

Charioteer—As Your Majesty commands. (*Approaching them*) I say (*nāma*), O Vṛkodara and Arjuna, here is His Majesty sitting under the shade of the banian tree in company with his father and mother.

Arjuna—Noble brother, be pleased. It is not proper greatly to distress again, by our sight, the parents [already] afflicted with grief for their sons. Therefore, let us go.

Bhima—Fool, [rules of] good conduct must not be transgressed. It is not proper to go away without saluting the elders. (*Approaching*) Sañjaya, convey our salutation to the parents. Or rather, stay. After personally announcing one's name and deed should the elders be saluted. (*They both get down from the chariot*).

Arjuna—(*Approaching*) Father! mother!

On whom was fixed the hope of victory over all enemies by your sons, who in his pride defied the world as though

रणशिरसि निहन्ता तस्य राधासुतस्य
प्रणमति पितरौ वां मेभ्यमः पाण्डवोऽयम् ॥ २७ ॥

भीमः—

चूर्णिताशेषकौरव्यः क्षीबो दुःशासनासृजा ।

भङ्क्ता सुयोधनस्योर्वोर्भीमोऽयं शिरसाञ्चति ॥ २८ ॥

धृतराष्ट्रः—दुरात्मन् वृकोदर, न खल्विदं भवतैव केवलं सपत्नानामपकृतम् ।
यावत् क्षत्रं तावत् समरविजयिनो जिता हताश्च वीराः । तत् किमेवं
विकृत्यनाभिरस्मानुद्वेजयसि ।

भीमः—तात, अलं मन्युना ।

कृष्णा केशेषु कृष्टा तव सदसि वधूः पाण्डवानां नृपैर्यैः

सर्वे ते क्रोधवन्हौ कृशशलभकुलावज्ञया येन दग्धाः ।

एतस्माच्छ्रावयेऽहं न खलु भुजबलश्चाघया नापि दर्पात्

पुत्रैः पौत्रैश्च कर्मण्यतिगुरुणि कृते तात साक्षी त्वमेव ॥ २९ ॥

it were a straw—of that son of Rādhā the killer at the
head of battle, this middle Pāṇḍava, is offering his salu-
tations to you, [O] parents!

27

Bhima—

Here bows with his head Bhīma, who has [already] ^{८६}
pounded all the Kauravas, who is intoxicated with the
blood of Duśśāsana and who will [shortly] break the
thighs of Suyodhana.

28

Dhṛtarāstra — Wicked-souled Vṛkodara, this injury to
enemies has not been done only by alone. As long as there
is the warrior-class, so long will there be heroes victorious
in battle and heroes conquered and slain. Then, why do
you afflict us by such boastings?

Bhima—Father, enough of anger.

Since (*yena*) all those princes, who dragged by the
hair, in your assembly, Kṛṣṇā, the wife of the Pāṇḍavas,
have been burnt down in fire of my anger with the
contempt to be shown to a brood of insignificant moths
—for this reason I am reporting [my deeds to you, and]
not, indeed, by way of boasting of my strength of arms,
nor out of pride. You yourself, father, were the wit-
ness when the exceedingly great deed was performed
by your sons and grandsons!

29

दुर्योधनः—अरे रे मरुत्तनय, किमेवं घृद्धस्य राज्ञः पुरतो निन्दितव्यमात्मकर्म
ञ्जाघसे । अपि च ।

कृष्टा केशेषु भार्या तव तव च पशोस्तस्य राज्ञस्तयोर्वा
प्रत्यक्षं भूपतीनां मम भुवनपतेराज्ञया भूतदासी ।
अस्मिन् वैरानुबन्धे वद किमपकृतं तैर्हता ये नरेन्द्रा
बाह्वोर्वीर्यातिरेकद्रविणगुरुमदं मामजित्वैव दर्पः ॥ ३० ॥

आः दुरात्मन् एष न भवसि (सक्रोधमुत्थाय हन्तुमिच्छति । धृतराष्ट्रो धृत्वो-
पवेद्यति । भीमः क्रोधं नाटयति ।)

अर्जुनः—आर्य, प्रसीद । किमत्र क्रोधेन ।

अप्रियाणि करोत्येष वाचा शक्तो न कर्मणा

हतभ्रातृशतो दुःखी प्रलापैरस्य का व्यथा ॥ ३१ ॥

भीमः—अरे रे भरतकुलकलङ्क,

Duryodhana—O you, son of Wind, why do you thus boast of
your detestable deed in the presence of the old king?
Moreover,

The wife of you [namely, Bhīma], of you, [O] brute
[that is, Arjuna], of that king [that is, Yudhiṣṭhira],
or of those two [that is, Nakula and Sahadeva], was as
being [my] slave [won] at gambling, dragged by the
hair before the eyes of princes at the command of me,
the lord of the world. In this formation (*anubandha*)
of hostility, say, what injury has been done by the
kings, who are killed? [Do you entertain] pride even
without conquering me, whose pride is great in [the
possession of] the riches in the form of the excessive
prowess of my arms? 30

Ah, wicked-souled one, here you cease to exist. (*Getting
up in anger desires to strike [at Bhīma]. Dhṛtarāṣṭra holds
him and makes him sit. Bhīma gesticulates anger.*)

Arjuna—Noble brother, be pleased. What is the use of
entertaining anger towards him?

This miserable man, who has his hundred brothers
killed, is doing injury by speech, being unable [to do so]
by action. What pain [can he give us] by his ravings? 31

Bhima—O you blot on the family of Bharata!

अद्वैव किं न विशसेयमहं भवन्तं
दुःशासनानुगमनाय कटुप्रलापिन् ।
विघ्नं गुरुर्न कुरुते यदि मद्रदैदाप्र—
निर्भिद्यमानरणितास्थनि ते शरीरे ॥ ३२ ॥

अन्यच्च मूढ,

शोकं स्त्रीवन्नयनसलिलैर्यत् परित्याजितोऽमि
भ्रातुर्वक्षःस्थलविघटने यच्च साक्षीकृतोऽसि ।
आसीदेतत्तव कुनृपतेः कारणं जीवितस्य
क्रुद्धे गुण्मत्कुलकमलिनीकुञ्जरे भीमसेने ॥ ३३ ॥

दुर्योधनः—दुरात्मन्, भरतकुलापसद, पाण्डवपशो, नाहं भवानिव विकृत्य
नाप्रगल्भः । किं तु

द्रक्ष्यन्ति न चिरात् सुप्तं बान्धवास्त्वां रणाङ्गणे
मद्रदाभिन्नवक्षोऽस्थिवेणिकाभीमभूषणम् ॥ ३४ ॥

भीमः—(विहस्य) यदेवं नाश्रद्धेयो भवान् । तथापि प्रत्यासन्नमेव कथयामि ।

Should I not slaughter you even here, that you might
follow Duśśāsana, [O you] who talk [such] bitter
things, if [this] elderly person [namely, Dhṛtarāṣṭra]
were not to put an obstacle in the way of your body
having its bones shattered with a crash by the knob of
my mace. 32

Moreover, fool,

That you were made to give vent to your sorrow,
like a woman, by means of your tears, and that you
were made the witness to the tearing of your brother's
chest—this was the reason why you, an unworthy king,
were [allowed] to live [so long], when Bhīmasena, the
elephant to the lotus-pond of your family, was enraged. 33
Duryodhana—Villain, wretch of the family of Bharata,
brute of a Pāṇḍava, I am not audacious [enough] to boast
like you But,

Before long your kinsmen will see you lying [dead]
on the battle-field and possessing a frightful decoration
in the form of the series of your chest-bones fractured
by my mace! 34

Bhīma—(Smiling) If so, you are not [at all] to be disbe-
lieved! Yet I shall tell you what is [to happen] just in the
near future.

पीनाभ्यां मद्भुजाभ्यां भ्रमितगुरुगदाघातसंचूर्णितारोः
 क्रूरस्याधाय पादं तव शिरसि नृणां पश्यतां श्वः प्रभाते ।
 त्वन्मुख्यभ्रातृचक्रोद्दलनगलदसृक्चन्दनेनानखाग्रं

स्त्यानेनार्देण चाक्तः स्वयमनुभविता भूषणं भीममस्मि ॥ ३५ ॥

(नेपथ्ये ।) भो भो भीमसेनार्जुनौ, एष खलु निहताशेषारातिचक्र आक्रान्त-
 परशुरामाभिरामयशाः प्रतापतापितदिङ्मण्डलस्थापितस्वजनः श्रीमानजात-
 शत्रुर्देवो युधिष्ठिरः समाज्ञापयति ।

उभौ—किमाज्ञापयत्यर्थः ।

(पुनर्नेपथ्ये) कुर्वन्त्वाप्ता हतानां रणशिरसि जना वहिसादेहभारा-

नश्रन्मिश्रं कथंचिद् ददतु जलममी बान्धवा बान्धवेभ्यः

मार्गन्तां ज्ञातिदेहान् हतनरगहने खण्डितान् गृध्रकङ्कै-

रस्तं भास्वान् प्रयातः सह रिपुभिरयं संहियन्तां ब्रह्मणि ॥ ३६ ॥

उभौ—यदाज्ञापयत्यर्थः (निष्क्रान्तौ ।)

Planting my foot on your head to-morrow in the morning, in spite of [all] people looking on—[of you] whose thighs shall have been pulverised by the strokes of the massive mace whirled round by my brawny arms—I shall myself enjoy the dreadful decoration [namely,] being emeared [all over] up to the [very] tips of my nails, with the coagulated and wet sandal ointment in the form of the blood oozing from the mangled [bodies of the entire] group of brothers headed by you! 35

(Behind the curtain) O you Bhīma and Arjuna, here, indeed, His Majesty, the glorious foeless Yudhiṣṭhira commands [you]—[Yudhiṣṭhira] the entire circle of whose enemies is killed, who has made his own the attractive glory of Paraśurāma and who has appointed his own men in the [whole] group of quarters brought under sway by his prowess.

Both—What does our noble brother command?

(Again behind the curtain) Let the related people consign to the fire the heaps of the bodies of those that are slain at the head of the battle. Let these kinsmen somehow offer to their [dead] kinsmen the [funeral] water, mixed with their tears. Let [people] search for the bodies of their relatives, torn by vultures and herons, in the thick mass of the people killed. Here the sun has set along with our enemies. Let the forces be withdrawn. 36

Both—As our noble brother commands. (Both go out).

(नेपथ्ये) अरे रे गाण्डीवाकर्षणबाहुशालिन्, अर्जुन, अर्जुन, केदानीं गम्यते ।
कर्णक्रोधेन युष्मद्विजयि धनुरिदं त्यक्तमेतान्यहानि
प्रौढं विक्रान्तमासीद्वन इव भवतां शूरशून्ये रणेऽस्मिन् ।
स्पर्शं स्मृत्वोत्तमाङ्गे पितुरनवजितन्यस्तहेतुरूपेतः
कल्पाग्निः पाण्डवानां द्रुपदसुतचमूषस्मरो द्रौणिरस्मि ॥ ३७ ॥

धृतराष्ट्रः—(आकर्ण्य । महर्षम् ।) वत्स दुर्योधन, द्रोणवधपरिभवोद्दीपित-
क्रोधपावकः पितुरपि समधिकबलः शिक्षावानमरोपमश्वायमश्वत्यामा प्राप्तः ।
तत्प्रत्युपगमनेन तावदयं संभाव्यतां वीरः ।

गान्धारी—जाद, पच्चुग्गच्छ एदं महाभाअम् । [जात प्रत्युद्गच्छैनं महामागम्]

दुर्योधनः—तात, अम्ह, किमनेनाङ्गराजवधाशंसिना वृथायौवनशस्त्रबलभरेण ।

धृतराष्ट्रः—वत्स, न खल्वस्मिन् काले पराक्रमवतामेवंविधानां वाद्मात्रेणापि
विरागमुत्पादयितुमर्हसि ।

(*Behind the curtain*) O you, Arjuna, Arjuna, shining
with your arms that draw the Gāṇḍīva bow, where can you
go now?

This bow, capable of conquering you, had been these
days abandoned [by me] through resentment at Karna;
[and therefore] on this battle-field, [thus left] void of
heroes, your valour waxed magnificent, as in a wilder-
ness. Remembering the [outrageous] touch on the
head of my father, who had renounced his weapon,
[though] unconquered, here have I arrived, the son of
Droṇa, the fire of world-destruction to the Pāṇḍavas
and the devourer of the army of the son of Drupada. 37

Dhṛtarāstra—(*Listening. With joy*) Dear boy Duryodhana,
here has arrived Aśvatthāman, the fire of whose anger is
highly (*ud*) enkindled by the insult of Droṇa's slaughter,
who is of prowess greater even than his father's, who has
had good training and who resembles a god. So, let this
warrior be honoured at least by rising up to receive him.

Gandhari—Child, rise up to receive this illustrious man.

Duryodhana—Father, mother, what have I to do with this
[man], who hoped for the death of the king of the Aṅgas
and who [therefore] possesses in vain the burden of his
youth, weapon and strength.

Dhṛtarāstra—Dear boy, indeed, it behoves you not at this
time to create disaffection among [men] of valour of this
kind even by so much as a word.

(प्रविश्य) अश्वत्थामा—विजयतां कौरवाधिपतिः ।

दुर्योधनः—(उत्थाय) गुरुपुत्र, इत आस्यताम् । (उपवेशयति)

अश्वत्थामा राजन् दुर्योधन,

कर्णेन कर्णसुभगं बहु यत्तदुक्त्वा

यत् सङ्गरेषु विहितं विदितं त्वया तत् ।

द्रौणिस्त्वधिज्यधनुरापतितोऽभ्यमित्र—

मेषोऽधुना त्यज नृप प्रतिकाराचिन्ताम् ॥ ३८ ॥

दुर्योधनः—(साम्यसुयम्) आचार्यपुत्र,

अवसानेऽङ्गराजस्य योद्धव्यं भवता किल ।

ममाप्यन्ते प्रतीक्षस्व कः कर्णः कः सुयोधनः ॥ ३९ ॥

अश्वत्थामा—(स्वगतम्) कथमबापि स एव कर्णपक्षपातः । अस्मासु च

परिभवः । (प्रकाशम्) राजन् कौरवेश्वर, एवं भवतु । (निक्रान्तः)

धृतराष्ट्रः—कस्, क एष ते व्यामोहो यदस्मिन्नपि काले एवंविधस्य महा-
भागस्याश्वत्थाम्नो वाक्पारुष्येणापरागमुत्पादयसि ।

(*Entering*) **Asvatthaman**—Victory attend the lord of the Kauravas!

Duryodhana—(*Getting up*) Son of the Preceptor, take a seat here. (*Makes him sit*).

Asvatthaman—Your Majesty, Duryodhana,

You [already] know what has been done by Karna in the battles, after saying all those many things, which were [so] delightful to the ear. But, here is the son of Drona, proceeding against the enemies with his bow strung. Now, [O] king, give up [all] anxiety of retaliation.

38

Duryodhana—(With indignation) Son of the Preceptor,

Indeed, you were to fight on the death of the king of the Angas! Wait for my death too. [For,] who is Karna, who Suyodhana [that is, you can make no difference between the two, they are so perfectly identical]?

39

Asvatthaman—(*To himself*) How, even now [he has] the same partiality towards Karna and disregard for us! (*Aloud*) Your Majesty, the lord of the Kauravas, let it be so!

(*Goes out*)

Dhrtarastra—Dear boy, what strange infatuation is this of yours that even at this [critical] time you create estrangement of such a magnanimous person as *Aśvatthāman*, by the harshness of your speech!

दुर्योधनः — किमस्याप्रियमनृतं च मयोक्तम् । किं वा नेदं क्रोधस्थानम् । पश्य ।

अकलितमहिमानं क्षत्रियैरातचापैः

समरशिरसि युष्मद्भाग्यदोषाद्विपन्नम् ।

परिवदति समक्षं मित्रमङ्गाधिराजं

मम खलु कथयास्मिन् को विशेषोऽर्जुने वा ॥ ४० ॥

धृतराष्ट्रः—वत्स, तवापि कोऽल दोषः । अवसानमिदानीं भरतकुलस्य ।
गान्धारि, संजय, किमिदानीं करोमि मन्दभाग्यः । (विचिन्त्य) भवत्वेवं
तावत् । संजय, मद्वचनाद् ब्रूहि भारद्वाजमश्रुत्यामानम् ।

स्मरति न भवान् पीतं स्तन्यं विभेज्य सहामुना

मम च मृदितं क्षौमं बाल्ये त्वदङ्गविवर्तनैः ।

Duryodhana—What thing have I said to him which is unpleasant and untrue withal (*ca*). Is this possibly (*vā*) not a fit occasion for anger? See.

He is reviling, in my very presence, my friend, the lord of the *Aṅgas*, whose prowess could not be gauged by *Kṣatriyas* that had taken up their bows, [but] who fell at the head of the battle through [some] flaw in *your* fortune! Tell me, indeed, what difference there is to me between this [man] and Arjuna. 40

Dhṛtarāstra—Dear boy, what fault is there of you even in this matter? Now is [the time for] the end of the *Bharata* family! *Sañjaya*, what shall I do now, unfortunate as I am? (*Thinking*) Well, thus [I shall] just [do]. *Sañjaya*, say to *Aśvatthāman*, the descendant of *Bharadvāja*, at my words—

Do you not remember [how] in your infancy you shared with him, and drank, his mother's milk and [how] my linen garment was crushed by the rollings of

अनुजनिधनस्फीताच्छोकादतिप्रणयाच्च

तैदिकृतवचने मास्मिन् क्रोधश्चिरं क्रियतां त्वया ॥ ४१ ॥

संजयः—यदाज्ञापयति तात : (उत्तिष्ठति)

धृतराष्ट्रः—अपि चेदमन्यत्वया वक्तव्यम् ।

यन्मोचितस्तव पिता वितथेन शखं

यत्तादृशः परिभवः स तथाविधोऽभूत् ।

एतद्विचिन्त्य बलमात्मानि पौरुषं च

दुर्योधनोक्तमपहाय विधास्यसीति ॥ ४२ ॥

संजयः—यदाज्ञापयति तात : । (निष्क्रान्तः)

दुर्योधनः—सूत सांग्रामिकं मे रथमुपकल्पय ।

सूतः—यदाज्ञापयत्यायुष्मान् । (निष्क्रान्तः)

धृतराष्ट्रः—गान्धारि, इतो वयं मद्राधिपतेः शल्यस्य शिबिरमेव गच्छावः ।
वत्स, त्वमप्येवं कुरु ।

(परिक्रम्य निष्क्रान्ताः सर्वे)

इति पञ्चमोऽङ्कः

your body? Therefore, let not anger be entertained for a long time against him who uttered offensive words through grief [at his friend's death] augmented by the death of his younger brothers, and through his excessive love [for Karna].

41

Sanjaya—As father commands. (*Gets up*).

Dhrtarastra—Moreover, you should say this another thing.

How your father was led to abandon his weapon with a lie, [and] how an insult of that kind was offered to such [a personage]—having well (*vi*) thought of this [and also] of the strength and manliness of your own self, you will do [whatever is appropriate], leaving aside the words of Duryodhana!

42

Sanjaya—As father commands. (*Gets up*).

Duryodhana—Charioteer, bring my chariot equipped for battle.

Charioteer—As the long-lived one commands. (*Goes out*)

Dhrtarastra—Gāndhārī, from here let us go just to the camp of Salya, the lord of the Madras. Dear boy, you also do so.

(*All move about and go out*)

END OF ACT V

षष्ठोऽङ्कः

(ततः प्रविशत्यासनस्थो युधिष्ठिरो द्रौपदी चेटी पुरुषश्च)

युधिष्ठिरः—(विचिन्त्य निःश्वस्य च)

तीर्णे भीष्ममहोदधौ कथमपि द्रोणानले निवृत्ते
कर्णाशीविषभांगिनि प्रशमिते शल्ये च याते दिवम् ।
भीमेन प्रियसाहसेन रभसात् स्वल्पावशेषे जये
सर्वे जीवितसंशये वयमर्मा वाचा समारोपिताः ॥ १ ॥

द्रौपदी—(स्वाप्सम्) महाराज, पञ्चालिए त्ति किं ण भणितम् ।
[महाराज, पाञ्चाल्येति किं न भणितम् ।]

युधिष्ठिरः—कृष्णे, ननु मया । (पुरुषमवलोक्य) बुधक—

पुरुषः—देव, आज्ञापय ।

युधिष्ठिरः—उच्चतां सहदेवः—‘क्रुद्धस्य वृकोदरस्यापर्युषितां प्रतिज्ञामुपलभ्य
प्रनष्टस्य मानिनः कौरवराजस्य पदवीमन्वेष्टुमतिनिपुणमतयस्तेषु तेषु स्थानेषु
परमार्थाभिज्ञाश्चराः सुसचिवाश्च भक्तिमन्तः पटुपटहरवव्यक्तघोषणाः सुयोधन-
संचारवेदिनः प्रतिश्रुतधनपूजाप्रत्युपक्रियाश्चरन्तु समन्तात् समन्तपञ्चकम् ।

ACT VI

(Then enter Yudhisthira, seated, Draupadī, a maid and a man)

Yudhisthira—(Thinking and heaving a sigh).

The great ocean in the form of Bhīṣma having been crossed the fire in the form of Droṇa having somehow been ended, the venomous snake in the form of Karna having been quelled and Salya having gone to heaven, Bhīma, to whom adventure is [so] dear, has here, through rashness, thrown us all into danger of life by his declaration.

Draupadī—Your Majesty, why did you not say that it is Pāṇḍalī [who has thrown you all in danger of life] ?

Yudhisthira—Kṛṣṇā, why, it is I! (Looking at the man)
Budhaka,—

Yudhisthira—Let Sahadeva be [so] addressed—‘Let spies, of extremely clever mind and conversant with the truth regarding those various localities, and good ministers, devoted [to us], who make their proclamation [of duty] to the loud beat of drum, who know the movements of Suyodhana and to whom rewards in the form of money and honour are pro-

अपि च । पङ्क्ते वा सैकते वा मुनिमृतपदवीवेदिनो यान्तु दाशाः
 कक्षेषु क्षुण्णवीरुन्निचयपरिचया बल्लवाः संचरन्तु ।
 व्याघ्रा व्याघ्राटवीषु स्वपरपदविदो ये च रन्ध्रेष्वभिज्ञा
 ये सिद्धव्यञ्जना वा प्रतिमुनिनिलयं ते च चाराश्चरन्तु ॥ २ ॥

पुरुषः—यदाज्ञापयति देवः ।

युधिष्ठिरः—तिष्ठ । एवं च वक्तव्यः सहदेवः ।

ज्ञेया रहः शङ्कितमालपन्तः

मुक्ता रुगौर्ता मदिराविधेयाः ।

त्रासो मृमाणां वयसां विरावो

नृपाङ्कपादप्रतिमाश्च यत्र ॥ ३ ॥

पुरुषः—यदाज्ञापयति देवः (निष्क्रम्य पुनः प्रविश्य सहर्षम्) देव पाञ्चालकः प्रातः ।

युधिष्ठिरः—त्वरित प्रवेशय ।

mised—[let such spies and ministers] move around the Samantapañcaka in search of the track of the proud king of the Kauravas, who has disappeared on learning enraged Vṛkodara's solemn declaration, that must not stand unfulfilled overnight. Moreover,

Let fishermen, who can find out well concealed track, go to marshes or sands. Let cowherds, familiar with [the look of] the clusters of creepers [when they are] trampled upon, move about in forests. And [let] hunters, capable of distinguishing between their own and others' foot-prints and well acquainted with caves (*randhram*) [go about] in forests abounding in tigers. And let those spies, who put on the badge of ascetics, visit every hermit's dwelling.' 2

Man—As Your Majesty commands.

Yudhisthira—Stay. Sahadeva should further (*ca*) be thus addressed—

Those who are [found] talking suspiciously in secret should be [thoroughly] known, [as also] those that are [found] asleep, those that are oppressed by diseases [and] those that are under the influence of wine. [Similarly those places should also be known where there might be] the fright of deer, the cry of birds and prints of feet characterised by royal badges. 3

Man—As your Majesty commands. (*Going out and again entering. With joy*) Your Majesty, Pāñcālaka has arrived. Yudhisthira—Usher him quickly.

१ 'नागम्याघ्राटवीषु स्वपरपदविदो' ज. २ 'तेषु' ज. ३ 'रुगाताश्च वन विचयाः' ग-ङ्.

पुरुषः—(निष्क्रम्य पाञ्चालेकन सह प्रविश्य) एष देवः । उपसर्पतु पाञ्चालकः ।

पाञ्चालकः—जयतु जयतु देवः । प्रियमावेदयामि महाराजाय देव्यै च ।

युधिष्ठिरः—पाञ्चालक, कच्चिदासादिता तस्य दुरात्मनः कौरवाधमस्य पदवी ।

पाञ्चालकः—न केवलं पदवी । स एव दुरात्मा देवीकेशाम्बराकर्षणमहापात-
कप्रधानहेतुरुपलब्धः ।

युधिष्ठिरः—साधु । भद्र, प्रियमावेदितम् । अथ दर्शनगोचरं गतः ।

पाञ्चालकः—देव, समरगोचरं पृच्छ ।

द्रौपदी—(सभयम्) कहां समरगोचरो वड्ड मे णाहो । [कथं समरगोचरो
वर्तते मे नाथः ।]

युधिष्ठिरः—(साशङ्कम्) सत्यं समरगोचरो मे वत्सः ।

पाञ्चालकः—सत्यम् । किमन्यथा वक्ष्यते महाराजाय ।

Man—(*Going out and entering with Pāñcālaka*) Here is His Majesty. Let Pāñcālaka proceed near.

Pancalaka—May victory attend Your Majesty, may victory attend! I [have to] report agreeable news to Your Majesty and to the Queen also.

Yudhisthira—Pāñcālaka, was the track of the wicked-souled wretch of the Kauravas found?

Pancalaka—Not merely his track, [but] he himself, the villain the principal cause of the great sin, consisting of the pulling of the hair and garment of the Queen [is found].

Yudhisthira—Well [done], good man, an agreeable news has been reported! Well, did he go within the range of sight?

Pancalaka—Your Majesty inquire [whether he has gone] within the range of fight.

Draupadi—(*With fear*) How, is my lord within the reach of fight?

Yudhisthira—Is my dear brother really within the reach of fight!

Pancalaka—Indeed. Can otherwise [that is, an untruth] be reported to Your Majesty?

युधिष्ठिरः—त्रस्तं विनापि विषयादुरुविक्रमस्य
चेतो विवेकपरिमन्यरतां प्रयाति ।
जानामि चोद्धतगदस्य वृकोदरस्य
सारं रणेषु विजये परिशङ्कितश्च ॥ ४ ॥

(द्रौपदीमवलोक्य ।) अयि सुक्षत्रिये,
गुरुणां बन्धूनां क्षितिपतिसहस्रस्य च पुरः
पुराभूदस्माकं नृपसदसि योऽयं परिभवः ।
प्रिये प्रायस्तस्य द्वितयमपि पारं गमयति
क्षयः प्राणानां नः कुरुपतिपशोर्वाच निभनम् ॥ ५ ॥

अथवा कृतं संदेहेन ।

नूनं तेनाद्य वीरेण प्रतिज्ञाभङ्गमीरुणा ।
बध्यते केशपाशस्ते स चास्याकर्षणक्षमः ॥ ६ ॥

पाञ्चालक, कथय कथय कथमुपलब्धः स दुरात्मा कस्मिन्नुद्देशे किं बाधुना
प्रवृत्तमिति ।

द्रौपदी—भद्र, कहेहि कहेहि । [भद्र, कथय कथय ।]

Yudhisthira—

Being frightened even without [any] cause, the mind
of a man of great valour attains dulness of judgment.
I know [full well] the prowess in battles of Vṛkodara,
who has raised up his mace, and [yet] I have become
apprehensive of success! .1

(*Looking at Draupadī*) O excellent Kṣatriya woman!

O beloved, even either of the two [namely], the des-
truction of our lives, or the death of that brute of the
Lord of the Kauravas, will to-day, in all probability,
take [us] to the other bank of [that is, wipe off] that
notorious insult here, which we formerly suffered in
the royal assembly in the presence of elders, kinsmen
and a thousand princes. 5

Or rather, away with doubt.

Surely, that warrior, apprehensive of the violation of
his vow, will to-day tie up the mass of your hair and
kill him, who showed himself to be capable of pulling it
[that is, Duryodhana]. 6

Pāñcālaka, tell, [do] tell how that villain was secured and
in which region, and what at present is happening.

Draupadī—Good man, tell [do] tell.

पाञ्चालकः—श्रुणोतु देवो देवी च । अस्तीह देवेन हते मद्राधिपतां शल्ये, गान्धारराजशल्ये सहदेवशस्त्रानलं प्रविष्टे, सेनापतिनिधननिराक्रन्दविरलयो-
धोञ्जितासु समरभूमिषु, रिपुबलपराजयोद्धतवलिगतविचित्रपराक्रमासादितविमु-
खारातिचक्रासु वृष्ट्युन्माधिष्ठितासु च युष्मत्सेनासु, प्रनष्टेषु कृपकृतवर्मोश्चत्थामसु,
तथा दारुणामपर्यषितां प्रतिज्ञामुपलभ्य कुमारवृकोदरस्य न ज्ञायते कापि
प्रलीनः स दुरात्मा कौरवाधमः ।

युधिष्ठिरः—ततस्ततः ।

द्रौपदी—अयि, परदो कहेहि । [अयि परतः कथय ।]

पाञ्चालकः—अवधत्तां देवो देवी च । ततश्च भगवता वासुदेवेनाधिष्ठितभेकरथ-
मारूढौ कुमारभीमार्जुनौ समन्तात् समन्तपञ्चकं पर्यटितुमारब्धौ तमनासादितवन्तौ
च । अनन्तरं दैवमनुशोचति मादृशे मृत्यवर्गे दीर्घमुष्णं च निश्चसति कुमारे

Pāncalaka—May Your Majesty hear and [also] the Queen. Well when Salya, the lord of the Madras, had been killed by Your Majesty, when the moth in the form of the Gāndhāra-king [that is, Sakuni] had entered the fire of Śahadeva's weapons, when the battle-fields had been deserted by the thinned [ranks of] warriors that were loud in their lamentations (*nirākṛandā*) over the death of their generals, when your armies, commanded by Dhṛṣṭadyumna, were moving haughtily in consequence of the defeat of the enemy forces and had overpowered (*āsādita*) the flying hostile battalions by means of their extraordinary bravery and when Kṛpa, Kṛtavarma and Aśvatthāman had disappeared, it could not be known where possibly (*api*) had vanished that wicked-souled wretch of the Kauravas, on coming to know the vow of Prince Vṛkodara, so dreadful [in that] it was not to remain unfulfilled overnight!

Yudhisthira—Then, [what] then?

Draupadi—Oh, tell further.

Pāncalaka—May Your Majesty and the Queen be attentive. And then the Princes, Bhīma and Arjuna, mounted on one chariot, driven by the divine Vāsudeva, began to wander here and there (*pari*) around the Samantapañcaka, but (*ca*) could not find [him] out. Then, while the group of servants like me was bemoaning [the evil working of] Fate, while Prince Bībhatsu was heaving a long and hot sigh, while Vṛkodara was brightening his mace with his side-

वीभत्सो जलधरसमयनिशासंचारिततडिप्रकरपिङ्गलैः कटाक्षैरादीपयति गदां
 वृकोदरे यत्किंचनकारितामविक्षिपति विधेर्भगवति नारायणे, काश्चित् संविदितः
 कुमारस्य मारुतेरुज्झितमांसमारः प्रत्यप्रविशसितमृगलोहितचरणनिवसनस्वर-
 माणोऽन्तिकमुपेत्य पुरुषः श्वासप्रस्तार्धश्रुतवर्णानुमंथपदया वाचा कथितवान्—
 ‘देव कुमार, अस्मिन् महतोऽस्य सरसस्तीरे द्वे पदपद्मती समवर्तीर्णप्रतिबिम्बे ।
 तयोर्मेका स्थूलमुत्तीर्णा न द्वितीया । परत्र कुमारः प्रमाणम्’ इति । ततः
 संसंभ्रम स्थिताः सर्वे वयं तमेव पुरस्कृत्य । गत्वा च सरस्तीरं परिज्ञाय-
 मानमुयोधनपदलाञ्छनां पदवीमासाद्य भगवता वासुदेवेनोक्तम्— ‘भो वीर
 वृकोदर जानाति किल सुयोधनः सलिलस्तम्भनीं विद्याम् । तन्नूनं तेन
 त्वद्भयात् सरसीमेनामविशयितेन भवितव्यम्’ एतच्च वचनमुपश्रुत्य रामानुजस्य
 सकलदिङ्मनिकुञ्जपूरितातिरिक्तमुद्भ्रान्तसलिलचरशकुन्तकुलं त्रासोद्धतनक्राह-
 मालोड्य सरःसलिलं भैरवं च गर्जित्वा कुमारवृकोदरेणाभिहितम् ‘अरे रे
 व्याघ्रख्यापितालीकपौरुषाभिमानिन्, पाञ्चालराजतनयाकेशाम्बराकर्षणमहा-
 पातकिन्, धार्तराष्ट्रापसद,

glances, reddish-brown like a succession (*prakarah*) of lightning flashes playing in the night of the rainy season and while the divine Nārāyaṇa was censuring the wantonness of Fate, a certain man who was wellknown to Prince [Bhimasena], the son of Wind, who laid aside his load of flesh and whose legs and clothes were red with [the blood of] deer recently killed, came near in haste and said in a speech the words of which had to be inferred from the syllables which, being lost in his [heavy] breathing, were [but] half heard: ‘Lord Prince, here on the bank of this great lake there are two lines of foot-prints having their impressions clearly (*sam*) planted. Out of the two one is [found to have] come up to [dry] land, [but] not the second. [As regards what is to be done] further, the Prince is the [sole] authority.’ Then, in haste we all started, making that [man] himself the guide. And going to the bank of the lake and having found a track wherein the marks of Suyodhana’s feet were recognisable, the divine Vāsudeva said, ‘O valiant Vṛkodara, it is reported that Suyodhana knows the art of paralysing the operation of water. Therefore, surely, he must be lying in this lake through fear of you’. Having heard these words of the younger brother of [Bala,-] Rāma, Prince Vṛkodara agitated the water of the lake [with such violence] that [the water] overflowed [the

जन्मेन्दोरमले कुले व्यपदिशस्यद्यापि धत्से गदां
मां दुःशासनकोष्णशोणितसुराक्षीबं रिपुं भाषसे ।
दर्पान्धो मधुकैटभद्विषि हरावप्युद्धतं चेष्टसे
मन्त्रासानृपशो विहाय समरं पङ्केऽधुना लीयसे ॥ ७ ॥

अपि च । भो मानान्ध,

पाञ्चाल्या मन्युवह्निः स्फुटमुपशमितप्राय एव प्रसह्य
प्रोमुक्त्वैतैः केशपाशैर्हतपतिषु मया कौरवान्तःपुरेषु ।
भ्रातुर्दुःशासनस्य स्रवदसुगुरसः पीयमानं निरीक्ष्य
क्रोधात् किं भीमसेने विहितमसमये यत्क्यास्तोऽभिमानः ॥ ८ ॥

द्रौपदी — णाह, अवणीदो मे मण्णु'जइ पुणो वि सुलहं दंसणं भविस्सदि ।
[नाथ, अपनीतो मे मन्युर्यदि पुनरपि सुलभं दर्शनं भविष्यति ।]

banks], filling the bowers on all sides, that the [entire] group of aquatic birds was frightened away and that the crocodiles and sharks grew wild in terror, and having roared in a frightful manner, said, 'O you who are in vain proud of your false manliness' which was [so much] advertised, the great sinner in [that you caused] the dragging of the hair and garment of the daughter of the Pāncāla king!

You claim birth in the spotless family of the Moon; you still wield the mace; you call me an enemy—[me] who am intoxicated with the wine in the form of the lukewarm blood of Duśśāsana; blinded by insolence as you are, you act arrogantly even towards Hari, the destroyer of [the demons] Madhu and Kaiṭabha; [while] through fear of me, O brute of a man, you lie concealed in mud, abandoning the battle-field. 7

Moreover, O [you] who are blinded by pride,

The fire of Pāncālī's anger has evidently been well-nigh extinguished by the masses of hair, of the ladies in the harem of the Kauravas, that [masses] were confusedly (*pranad*) loosened when their husbands were forcibly killed by me. Having witnessed the blood of your brother, Duśśāsana, flowing from his chest, [while it was] being drunk, what have you done towards Bhīmasena in anger, that you should cast off your self-respect at an inopportune time? 8

Draupadi—My lord, my anger would be removed if your sight could again be easily had!

युधिष्ठिरः—कृष्णे, नामङ्गलानि व्याहर्तुमर्हस्यस्मिन् काले । भद्र, ततस्ततः ।

पाञ्चालकः—ततश्चैवं भाषमाणेन वृकोदरेणावतीर्य वीर्यक्रोधोद्धतभ्रमित
भीषणगदापरिघपाणिना सहसैवोल्लङ्घिततीरमुत्सन्ननलिनीवनमपविद्धमूर्च्छितग्राह
मुद्गान्तमस्थशकुन्तमतिभेरवारवभ्रमितवारिसंचयमायतमपि तत् सरः समन्ता-
दालोडितम् ।

युधिष्ठिरः—भद्र, तथापि किं नोल्यितः ।

पाञ्चालकः—देव,

त्यक्तवोल्यितः सरभसं सरसैः स मूल

मुद्भुतकोपदहनोग्राविषस्फुलिङ्गः ।

आयस्तभीमभुजमन्दरवेह्नुनाभिः

क्षीरोदधेः सुमथनादिव कालकूटः ॥ ९ ॥

युधिष्ठिरः—साधु, सुश्रव्य, साधु ।

द्रौपदी—पडिवण्णो समरो ण वा । [प्रतिपन्नः समरो न वा ।]

Yudhisthira—Kṛṣṇā, it is not meet to utter inauspicious things at this time. Good man, then, [what] then?

Pancalaka—And then Vṛkodara, who was thus speaking and who proudly (*uddhattam*) whirled in his hand the terrible clublike mace in rage and in valour, all of a sudden stirred that lake, though extensive, on all sides in such a way that it [that is, its water] overflowed the banks, the clusters of lotus-plants were destroyed, sharks were battered and stupefied, fish and birds were frightened away and the mass of water began to whirl round with an exceedingly terrible noise!

Yudhisthira—Good man, did he not rise even then?

Pancalaka—Your Majesty,

Owing to the whirlings of the massive (*āyast*) Mandara-like arms of Bhīma, he hurriedly rose up, leaving the bottom of the lake, emitting sparks of the fire of his anger, resembling deadly poison, even as the Kalakūṭa rose up from the ocean of milk, when it was well churned.

9

Yudhisthira—Well [done], excellent Kṣatriya, well [done] !

Draupadi—Did a fight, ensue or not?

१ 'सलिलं-' सलील ज.

पाञ्चालकः—उत्थाय च तस्मात् सलिलाशयात् करयुगलोत्तम्भिततारणिकृत-
भीमगदः कथयति स्म ‘ अरे रे मारुते, किं भयेन प्रलीनं दुर्योधनं मन्यते भवान् ।
मूढ, अनिहतपाण्डुपुत्रः प्रकाशं लज्जमानो विश्रामितुमध्यवसितवानस्मि
पातालम् । ’ एवं चोक्ते वासुदेवकिरीटिभ्यां द्वावप्यन्तःसलिलं निषिद्धसमरारम्भौ
स्थलमुत्तारितौ । आसीनश्च कौरवराजः क्षितितले गदां निक्षिप्य विशीर्णरथ-
सहस्रं निहतकुरुशतगजवाजिनरसहस्रकलेवरसंमर्दसंपतद्गृध्रकङ्कजम्बुक-
मस्मद्दीरमुक्तसिंहनादमपमित्रवान्ध्रवमकौरवं रणस्थानमवलोक्यायतमुष्णं च निश्च-
सितवान् । ततश्च धृकोदरेणामिहितम् — ‘ अयि भोः कौरवराज, कृतं बन्धु-
नाशदर्शनमन्युना । मैवं विषादं कृथाः पर्याप्ताः पाण्डवाः समरायाहमसहाय इति ।

पञ्चानां मन्यसेऽस्माकं यं सुयोधं सुयोधन ।

दंशितस्यात्तशस्त्रस्य तेन तेऽस्तु रणोत्सवः ॥ १० ॥ ’

इत्थं श्रुत्वासूयान्वितां दृष्टिं कुमारयोर्निक्षिप्योक्तवान् धार्तराष्ट्रः ।

‘ कर्णदुःशासनवधात् तुल्यावेव युवां मम ।

अप्रियोऽपि प्रियो योद्धुं त्वमेव प्रियसाहसः ॥ ११ ॥

इति । उत्थाय च परस्परक्रोधाधिकेप्पपरुषवाक्कलहप्रस्तावितघोरसंग्रामौ विचित्र-

Pancalaka—And getting up from that reservoir of water, with his terrible mace held up with both his hands and [thus] turned into an arch, as it were, he said, ‘O you son of Wind, what, do you think Duryodhana lay concealed in dread? Fool, not having killed the sons of Pāṇḍu, I felt ashamed in the broad day-light [and consequently] resorted to the neither world for rest’. This having been said, Vāsu-deva and Kirītīn, preventing their commencement of battle in water, made even both of them to go up to dry land. And the lord of the Kauravas, when he sat down, throwing his mace on the surface of the earth, heaved a deep and hot sigh as he looked at the field of battle, where thousands of chariots lay shattered, where vultures, herons and jackals were falling upon the confused mass (*sammardah*) of the dead bodies of the hundred Kauravas and thousands of elephants, horses and men that were killed, where our warriors were giving out loud war-cries, from which [his] friends and kinsmen had disappeared and where no partisan of the Kauravas was to be seen. And then Vṛkodara said, ‘O you king of the Kauravas, away with grief at the sight of the destruction of your relatives. Do not become aggrieved at

विभ्रमभ्रमितगदापरिभासुरभुजदण्डौ मण्डलंविचरितुमारब्धौ भीमदुर्योधनौ । अहं
च देवेन चक्रपाणिना देवसकाशमनुप्रेषितः । आह च देवो देवकीनन्दनः ।
'अपर्युषितप्रतिज्ञे मारुतौ प्रनष्टे च कौरवराजे महानासीनो विषादः । संप्रति
पुनर्भीमसेनेनासादिते सुयोधने निष्कण्टकीभूतं भुवनतलं परिकलयतु भवान् ।
अभ्युदयोचिताश्चानवरतं प्रवर्त्यन्तां समारम्भाः । कृतं संदेहेन ।

पूर्यन्तां सलिलेन रत्नकलशा राज्याभिषेकाय ते
कृष्णात्यन्तचिरोज्जिते च कवरीबन्धे करोतु क्षणम् ।

रामे शातकुठारभासुरकरे क्षत्रद्रुमोच्छेदिनि

क्रोधान्धे च वृकोदरे परिपतत्याजौ कुतः संशयः ॥ १२ ॥

the thought (*evam*) that the Pāṇḍavas are quite equal for the fight, while you are without a helpmate.

Whomsoever out of us five you consider, [O] Suyodhana, to be easy to fight with, with him let your festivity of combat take place, after you have [duly] donned your armour and taken up your weapon!" 10
Having heard thus, the son of Dhṛtarāṣṭra cast an indignant glance at both the Princes and said:

'Owing to the slaughter of Karna and Duśśāsana, both of you are just the same to me! [But] you yourself, though [otherwise] unpleasant, are pleasant to fight with, [since] you are [such] a lover of adventures! 11
And getting up, Bhīma and Duryodhana, who commenced their terrific fight with an altercation of harsh words containing taunts [hurled] in anger at each other and whose massive arms shone all round (*pari*) with the mace that was whirled round in wonderful revolutions, began to move about in circles. And I was sent near Your Majesty by the Lord, who carries the discus in his hand. And said the Lord, the son of Devaki: 'Great was our mental distress when the son of Wind took a vow that could not stand unfulfilled overnight and the Kaurava-king disappeared. But now when Suyodhana has been found out by Bhīmasena may you look upon the world as cleared of [all] enemies. And let ceremonies appropriate [for] occasions of prosperity be incessantly held. Away with doubt.

Let pitchers, studded with jewels, be filled with water for your coronation. And let Kṛṣṇā hold festivity at [the near prospect of] the trying of her braid, suspended for an exceedingly long time. When [Paraśu-] Rāma, the extirpator of the tree in the form of the Kṣatriya caste, with his hand shining with the sharp battle-axe, and Vṛkodara, blinded with rage, advance

द्रौपदी—(सवाष्पम्) जं देवो तिहुअणणाहो भणादि तं कहं अण्णाहा भविस्सदि [यद्देवस्त्रिभुवननाथो भणति तत् कथमन्यथा भविष्यति ।]

पाञ्चालकः—न केवलमियमाशीः । असुरनिषूदनस्यादेशोऽपि ।

युधिष्ठिरः—को हि नाम भगवता संदिष्टं विकल्पयति । कः कोऽत्र भोः । (प्रविश्य) कञ्चुकी—आज्ञापयतु देवः ।

युधिष्ठिरः—देवस्य देवकीनन्दनस्य बहुमानाद्वत्सस्य मे विजयमङ्गलाय प्रवर्त्यन्तां तदुचिताः समारम्भाः ।

कञ्चुकी—यदाज्ञापयति देवः । (सोत्साहं परिक्रम्य) भो भोः संविधा णां पुरःसराः, यथाप्रधानमन्तर्वेशिका दौवारिकाश्च, एष खलु भुजबलपरिक्षेपोत्तीर्ण-कौरवपरिभवसागरस्य निर्व्यूढदुर्वहप्रतिज्ञाभारस्य सुयोधनानुजशतोन्मूलनप्रभञ्जनस्य दुःशासनोरःस्थलविदलननरसिंहस्य दुर्योधनोरुस्तम्भभगड्विनिश्चितविजयस्य

in battle, whence can there be [any] doubt [as regards victory] ?

12

Draupadi—(*With tears*) How can that which the Lord, the master of the three worlds, says, be otherwise ?

Pancalaka—Not merely is this a blessing. [This is] also the command of the Destroyer of the demons !

Yudhisthira—Who possibly will, to be sure (*hi*), doubt what has been ordered by the divine Lord ? Holloa, who is here, who !

(*Entering*) **Chamberlain**—May Your Majesty command.

Yudhisthira—Out of reverence for [the words of] the Lord, the son of Devakī, let appropriate ceremonies be commenced to [celebrate] the auspicious event of the victory of my dear brother.

Chamberlain—As Your Majesty commands. (*Walking about with enthusiasm*) O you leaders among the masters of ceremonies, [O] chamberlains (*antarveśmikaḥ*) in your due order of rank, [O] door-keepers, here, indeed, is His Majesty Yudhisthira, with a mind drawn by affection, commanding you to observe auspicious festivities in honour of the powerful son of Wind, Vṛkodara, who has crossed the ocean of the insults offered by the Kauravas by means of the movements of his powerful arms, who has completely borne out the difficult-to-bear responsibility of his vow, who is [proved to be] a [veritable] hurricane for uprooting [the trees in the form of] the hundred younger brothers of Suyodhana, who has [acted the part of Lord] Narasimha [himself] in the matter of the tearing open of Duśśāsana's broad

वल्गिनः प्राभञ्जनेर्धृकोदरस्य स्नेहपक्षपातिना मनसा मगङ्गलानि कर्तुमाज्ञापयति देवो युधिष्ठिरः । (आकाशे) किं ब्रूय— ' सर्वतोऽधिकतरमपि प्रवृत्तं किं नालोकयसि ' इति । साधु, पुत्रकाः, साधु । अनुक्तहितकारिता हि प्रकाशयति मनोगतां स्वामिभक्तिम् ।

युधिष्ठिरः—आर्य जयंधर ।

कञ्चुकी—आज्ञापयतु देवः ।

युधिष्ठिरः—गच्छ प्रियव्यापकं पाञ्चालकं पारितोषिकेण पारितोषय ।

कञ्चुकी—यदाज्ञापयति देवः । (पाञ्चालकेन सह निष्क्रान्तः ।)

द्रौपदी—महाराज, किणिमित्तं उण णाहर्भीमसेणेण सो दुराआरो भणिदो— ' पञ्चाणं वि अह्माणं मञ्जे जेण दे रोअदि तेण सह दे संगामो होदु ' ति । जइ मदीसुदाणं एकदरेण सह संगामो तेण पत्थिदो भवे तदो अच्चाहिदं भवे । [महाराज, किनिमित्तं पुनर्नाथभीमसेनेन स दुराचारो भणितः— ' पञ्चानामप्यस्माकं मध्ये येन ते गेच्छते तेन सह ते संग्रामो भवतु ' इति । यदि माद्रीसुतयोरैकतरेण सह संग्रामस्तेन प्रार्थितो भवेत्ततोऽत्याहितं भवेत् ।]

युधिष्ठिरः—कृष्णे, एवं मन्यते जरासंधघाती । हतसकलसुहृद्बन्धुर्वीरानुजराज-
न्यासु कृपकृतवर्माश्चल्यामशेषास्वेकादशस्वक्षौहिणीष्वबान्धवः शरीरमात्रविभवः

chest, and whose victory is assured in breaking the pillar-like thighs of Duryodhana. (In the air) What do you say? —'Why don't you see that [the festivity has already] commenced on all sides with even greater [enthusiasm]?' Well [done], dear boys, well [done]! Indeed, disposition to do things beneficial, [though] unbidden, proclaims devotion to the master residing in the heart.

Yudhisthira—Worthy Jayandhara!

Chamberlain—May Your Majesty command!

Yudhisthira—Go [and] satisfy Pāñcālaka, who has reported welcome news with a [suitable] reward.

Chamberlain—As Your Majesty commands. (Goes out with Pāñcālaka).

Draupadi—Your Majesty, but for what reason was the evil-conducted [Duryodhana] addressed by my lord Bhīmasena, thus? 'Let your combat take place with whomsoever you like even from among us five!' If he had sought combat with one of the sons of Mādri, then a calamity would have ensued.

Yudhisthira—Kṛṣṇā, thus thinks the slayer of Jarāandha. When out of his eleven *akṣauhīnīs* all his friends, kinsmen,

कदाचिदुत्सृष्टनिजाभिमानो धार्तराष्ट्रः परित्यजेदायुधं तपोवनं वा व्रजेत् सन्धि-
वा पितृमुखेन याचेत् । एवं सति सुदूरमतिक्रान्तः प्रतिज्ञाभारो भवेत् सकल-
रिपुजेयश्चेति । समरं प्रतिपत्तुं पञ्चानामपि पाण्डवानामेकस्यापि नैव क्षमः
सुयोधनः । शङ्को चाहं गदायुद्धं वृकोदरस्यैवानेन । अयि सुक्षत्रिये, पश्य ।

क्रोधोद्गूर्णगदस्य नास्ति सदृशः सत्यं रणे मारुतेः

कौरव्ये कृतहस्तता पुनरियं देवे यथा सीरिणि ।

स्वस्त्यस्तुद्धतधार्तराष्ट्रनलिनीनागाय वत्साय मे

शङ्को तस्य सुयोधनेन समरं नैवेतरेषामहम् ॥ १३ ॥

(नेपथ्ये) तृपितोऽस्मि भोस्तृपितोऽस्मि । संभावयतु कश्चित् सलिलच्छाया-
संप्रदानेन माम् ।

युधिष्ठिरः—(आकर्ण्य ।) कः कोत्र भोः ।

(प्रविश्य) कञ्चुकी—आज्ञापयतु देवः ।

warriors, younger brothers and kings were killed and Kṛpa, Kṛtavarma and Aśvatthāman [alone] were left, the son of Dhṛtarāstra, who had no kinsman [remaining] and whose [entire] possession consisted of merely his body, would, perhaps, giving up his proper pride, renounce his weapon, or retire to a penance-grove, or sue for peace through the mouth of his father. If this were to happen, the responsibility of carrying out his vow would be left [unfulfilled] a long way off, as well as victory over all enemies. Not even to one of all (*api*) the five Pāṇḍavas is Suyodhana able to offer battle. But (*ca*) I anticipated a fight with maces of him with Vṛkodara only. O excellent Ksatriya woman, see.

Verily there is no match for the son of Wind in battle, when he raises aloft his mace in rage. But in the Kaurava there is this deftness of hand, such as is [found] in the divine [Balarāma], who carries a plough [as his weapon]. May bliss attend my dear brother, the elephant to the lotus-plant in the form of the insolent sons of Dhṛtarāstra. I did anticipate his combat with Suyodhana, not at all of others! 13

(*Behind the curtain*) I am thirsty, oh, I am thirsty! Let somebody honour me by offering water and shade.

Yudhisthira—(*Listening*) Holloa, who is here, who?

(*Entering*) Chamberlain—May Your Majesty command.

युधिष्ठिरः—ज्ञायतां किमेतत् ।

कञ्चुकी—यदाज्ञापयति देवः । (निष्क्रम्य पुनः प्रविश्य) देव, क्षुन्मान-
तिथिरुपस्थितः ।

युधिष्ठिरः—शीघ्रं प्रवेशय ।

कञ्चुकी—यदाज्ञापयति देवः । (निष्क्रान्तः)

(ततः प्रविशति मुनिवेषधारी चार्वाको नाम राक्षसः)

राक्षसः—(आत्मगतम्) एषोऽस्मि चार्वाको नाम राक्षसः सुयोधनस्य मित्रं
पाण्डवान्वञ्चयितुं भ्रमामि । (प्रकाशम्) तृषितोऽस्मि । संभावयतु, मां कश्चि-
जलच्छायाप्रदानेन । (राज्ञः समीपमुपसर्पति)

(सर्व उच्छिष्टन्ति)

युधिष्ठिरः—मुने अभिवादये ।

राक्षसः—अकालोऽयं समुदाचारस्यः जलप्रदानेन संभावयतु माम् ।

युधिष्ठिरः—जयन्धर, जयन्धर, सलिलं सलिलमुपनय । मुने, इदमासनम् ।
उपविश्यताम् ।

Yudhisthira—Ascertain what this is.

Chamberlain—As Your Majesty commands. (*Going out and entering again*) Your Majesty, a hungry guest has arrived.

Yudhisthira—Quickly usher [him in].

Chamberlain—As Your Majesty commands. (*Goes out*).
(*Then enters a demon, named Cārvāka, wearing on ascetic's garb*)

Demon—(*To himself*) Here am I, a demon, named Cārvāka, a friend of Suyodhana, [and I] wander about with a view to deceive the Pāṇḍavas. (*Aloud*). I am thirsty! Let somebody honour me by offering water and shade. (*Approaches near the king*).

(*All rise up*)

Yudhisthira—Sage, I salute [you].

Demon—This is no proper time for etiquette. Let [your honour] treat me by offering water.

Yudhisthira—Jayandhara, Jayandhara, water, bring water. Sage, here is a seat. Please, sit down.

राक्षसः—(उपविश्य) ननु भवतापि क्रियतामासनपरिग्रहः ।

युधिष्ठिरः—(उपविश्य) कः कोऽत्र भोः ।

(प्रविश्य गृहीतभुङ्गारः)

कञ्चुकी—(उपसृत्य) महाराज, शिशिरसुरमिसलिलसंपूर्णोऽयं मृङ्गारः ।
पानभाजनं चेदम् ।

युधिष्ठिरः—मुने, निर्वर्त्यतामुदन्याप्रतकारः ।

राक्षसः—(पादौ प्रक्षाल्योपस्पृशन् विचिन्त्य च) भोः; क्षत्रियस्त्वमिति मन्ये ।

युधिष्ठिरः—सम्यग्वेदी भवान् ।

राक्षसः—सुलभश्च स्वजनविनाशः संग्रामेषु प्रतिदिनमतो नादेयं भवद्भ्यो जला-
दिकम् । भवतु । छायायैवानया सरस्वतीशिशिरतरङ्गस्पृशा मरुता चानेन
विगतऋमो भविष्यामि ।

द्रौपदी—बुद्धिमदिए, वीएहि महेसिं इमिणा तालविन्तेण । [बुद्धिमतिके, बीजय
महर्षिमनेन तालवृन्तेन ।]

(चेटी तथा करोति)

राक्षसः—भवति, अनुचितोऽयमस्मासु समुदाचारः ।

युधिष्ठिरः—मुने, कथय कथमेवं भवान् परिश्रान्तः ।

Demon—(Sitting) I say your honour should also accept a seat.

Yudhisthira—Holloa, who is here, who?

(Entering with a pitcher) **Chamberlain**—(Approaching)
Your Majesty, here is a pitcher, filled with cool and frag-
rant water and here a drinking bowl.

Yudhisthira—Sage, let your thirst be counteracted.

Demon—(Washing his feet and having reflected, while sip-
ping water) Oh, I suppose you are a Kṣatriya.

Yudhisthira—Your honour has well found out.

Demon—And it is quite possible (*sulabha*) that every day
in the battles you are losing your near relatives. Therefore,
water etc. must not be accepted from you. Let it be. I
shall get rid of my fatigue by this very shade and by means
of this wind that wafts across the cool billows of the
Sarasvatī.

Draupadi—Buddhimatikā, fan the great sage with this fan.
(The maid does so)

Demon—Worthy lady, improper is such courtesy towards
us.

Yudhisthira—Sage, tell us how you are thus fatigued. .

राक्षसः—मुनिजनसुलभेन कौतूहलेन तत्रभवतां महाक्षत्रियाणां द्वन्द्वयुद्धमवलोकयितुं पर्यटामि समन्तपञ्चकम् । अद्य तु बलवत्तया शरदातपस्यापय्यासमेवावलोक्य गदायुद्धमर्जुनसुयोधनयोरगतोऽस्मि । (सर्वे विषादं नाटयन्ति)

कञ्चुकी—मुने, न खल्वेवम् । भीमसुयोधनयोरिति कथय ।

राक्षसः—आः अविदितवृत्तान्त एव कथं मामाक्षिपसि ।

युधिष्ठिरः—महर्षे, कथय कथय ।

राक्षसः—क्षणमात्रं विश्रम्य सर्वं कथयामि भवतो न पुनरस्य षट्स्य ।

युधिष्ठिरः—कथय किमर्जुनसुयोधनयोरिति ।

राक्षसः—पूर्वमेव कथितं मया प्रवृत्तं गदायुद्धमर्जुनसुयोधनयोरिति ।

युधिष्ठिरः—न भीमसुयोधनयोरिति ।

राक्षसः—वृत्तं तत् । (युधिष्ठिरो द्रौपदी च मोहमुपगतौ)

कञ्चुकी—(सलिलेनासिच्य) समाश्वसितु देवो देवी च ।

चेटी—समस्ससदु समस्ससदु देवी । [समाश्वसितु समाश्वसितु देवी ।]

(उभौ संज्ञां लभेते ।)

Demon—With curiosity natural to the ascetic people, I wander about the Samanātapañcaka in order to witness the duels of those worthy great Kṣatriyas. But to-day, owing to the intensity of the autumnal sun, I have come [back], witnessing only half (lit. unfinished) the mace-fight of Arjuna and Suyodhana.

(All gesticulate distress)

Chamberlain—Sage, not indeed [is this] so. Say '[the mace-fight] of Bhīma and Suyodhana.'

Demon—Ah, just without knowing the facts, how do you [dare to] stop me?

Yudhisthira—Great sage, tell, [do] tell.

Demon—Resting for just a moment I shall tell you all, but not to this old [man].

Yudhisthira—Tell [me], '[was the fight] between Arjuna and Suyodhana?'

Demon—I have already said before that a mace-fight ensued between Arjuna and Suyodhana.

Yudhisthira—[Was it] not between Bhīma and Suyodhana?

Demon—That is [already] over.

(Yudhisthira and Draupadī lose consciousness)

Chamberlain—May Your Majesty take courage and the Queen [also].

Maid—May the Queen take courage, take courage.

(Both regain consciousness)

युधिष्ठिरः—किं कथयसि मुने, वृत्तं भीमसुयोधनयोर्गदायुद्धमिति ।

द्रौपदी—भवं, कहेहि कहेहि किं वृत्तं ति । [भगवन्, कथय कथय किं वृत्तमिति।]

राक्षसः—कञ्चुकिन्, कौ पुनरेतौ ।

कञ्चुकी—एष देवो युधिष्ठिरः । इयमपि पाञ्चालतनया ।

राक्षसः—आः, दारुणमुपक्रान्तं भया नृशंसेन ।

द्रौपदी—हा णाह भीमसेन । [हा नाथ भीमसेन ।] (मोहमुपगता)

कञ्चुकी—किं नाम कथितम् ।

चेटी—समस्ससद्दु समस्ससद्दु देवी । [समाश्वसितु समाश्वसितु देवी ।]

युधिष्ठिरः—(सास्त्रम्) ब्रह्मन्,

पदे संदिग्ध एवास्मिन् दुःखमास्ते युधिष्ठिरः ।

कसस्य निश्चिते तत्त्वे प्राणत्यागादयं सुखी ॥ १४ ॥

राक्षसः—(सानन्दमात्मगतम् ।) अयमेव मे यत्नः । (प्रकाशम् ।) यदि त्ववश्यं कथनीयं तदा संक्षेपतः कथयामि । न युक्तं बन्धुव्यसनं विस्तरेणावेदयितुम् ।

Yudhisthira—What do you say, sage, that the mace-fight between Bhīma and Suyodhana is over?

Draupadi—Divine Sir, tell, [do] tell what has happened?

Demon—Chamberlain, but who are these two?

Chamberlain—This is His Majesty Yudhiṣṭhira. This also the daughter of the Pāñcāla king.

Demon—Ah, ruthless as I am, I have commenced a dreadful thing.

Draupadi—Alas, my lord, Bhimasena! (*Faints away*).

Chamberlain—What, pray, was said [by you]?

Maid—May the Queen take courage, take courage.

Yudhisthira—(*With tears*) O Brāhmana,

While this word [namely, 'over'] remains ambiguous, Yudhiṣṭhira experiences agony. [But] when the truth regarding his dear brother is ascertained, he will be happy by abandoning his life!

14

Demon—(*With joy. To himself*) Just this is my endeavour! (*Aloud*) But if I must necessarily tell, then I shall tell in brief. It is not proper to report in detail the calamity overtaking a relative!

युधिष्ठिरः—(अश्रूणि मुञ्चन्)

सर्वथा कथय ब्रह्मन् संक्षेपाद्विस्तरेण वा ।

वत्सस्य किमपि श्रोतुमेष दत्तः क्षणो मया ॥ १५ ॥

राक्षसः—श्रूयताम् ।

तस्मिन् कौरवभीमयोर्गुरुगदाघोरध्वनौ संयुगे

द्रौपदी—(सहसोत्थाय) तदो तदो । [ततस्ततः ।]

राक्षसः—(स्वगतम्) कथं पुनरनयोर्लब्धसंज्ञतामपनयामि ।

(प्रकाशम्)

सीरी सत्वरमागतश्चिरमभूत्तस्याग्रतः सङ्गरः ।

आलम्ब्य प्रियशिष्यतां तु हलिना संज्ञा रहस्याहिता

यामासाद्य कुरुत्तमः प्रतिकृतिं दुःशासनारौ गतः ॥ १६ ॥

युधिष्ठिरः—हा वत्स, वृकोदर । (मोहमुपगतः)

द्रौपदी—हा णाह भीमसेन, हा मह परिभवपडोआरपरिच्चत्तर्जीविअ, जडा-
सुरबअहिडिम्बकिम्मीरकीअजरासंधणिमूदण, सोअन्धिआहरणचाडुआर, दोहि

Yudhisthira—(*Shedding tears*),

By all means, [do] tell, [O] Brāhmaṇa, whether in brief or in detail. This moment I assign for hearing anything, [however disastrous it may be], about my dear brother.

15

Demon—Listen.

During [the course of] that fight between the Kau-
rava and Bhīma, in which there was a dreadful noise
created by the huge maces—

16 a

Draupadi—(*Getting up at once*) Then, [what] then?

Demon—(*To himself*) How should I deprive these two of
the consciousness they have regained? (*Aloud*)

The Plough-wielder [Balarāma] arrived in [great]
haste. For a long time the fight continued in his pre-
sence. But [at last] the Plough-holder, actuated by
affection for his pupil [viz. Duryodhana] secretly gave
a hint, taking [advantage of] which the best of the
Kurus took his revenge on the enemy of Duśśāsana.

16 b c d

Yudhisthira—Alas, dear brother Vṛkodara! (*Faints away*)

Draupadi—Alas, my lord Bhīmasena, alas! [You] who
abandoned your life in retaliating the insult offered to me,
[O you] the slayer of Jātāsura, Baka, Hidimba, Kirmira,
Kīcaka and Jarāsandha, [O you] who humoured me by

मे पडिवञ्जम् । [हा नाथ भीमसेन, हा मम परिभवप्रतीकारपरित्यक्तजीवित, जटासुरवकहिडिम्बकिर्मीरकीचकजरासंधनिषूदन, सौगन्धिकाहरणचाडुकार, देहि मे प्रतिवचनम् ।] (मोहमुपगता)

कञ्चुकी—(साक्षम्) हा कुमार भीमसेन, धार्तराष्ट्रकुलकमलिनीप्रालेयवर्ष, (ससंभ्रमम्) समाश्वसितु महाराजः । भद्रे, समाश्वसय स्वामिनीम् । महर्षे, त्वमपि तावदाश्वसय राजानम् ।

राक्षसः—(स्वगतम्) आश्वसयामि प्राणान् परित्याजयितुम् । (प्रकाशम्) भो भीमाग्रज, क्षणमेकमाधीयतां समाश्वसः । कयाशेषोऽस्ति ।

युधिष्ठिरः—(समाश्वस्य) महर्षे, किमस्ति कयाशेषः ।

द्रौपदी—(प्रतिबुद्धय) भवन्, कहेहि कीदिसो कहासेसो त्ति । [भगवान्, कथय कीदृशः कथाशेष इति ।]

कञ्चुकी—कथय कथय ।

राक्षसः—ततश्च गते तस्मिन् सुक्षत्रिये वीरसुलभां गतिं समग्रसंगलितं भ्रातृवध-शोकजं वाप्यं प्रमूय्य भ्रातृवधशोकादपहाय गाण्डीवं प्रत्यग्रक्षतजच्छटाचर्चितां तामेव गदां मातृहस्तादाकृष्य निवार्यमाणोऽपि संधित्सुना वासुदेवेन, आगच्छा-

bringing the Saugandhika lotus, vouchsafe me a reply. (Faints away).

Chamberlain—(With tears) Alas, Prince Bhīmasena, the hail-shower to the lotus-plant in the form of the group (kulam) of the sons of Dhṛtarāṣṭra! (In confusion) May Your Majesty take courage. Good woman, console [your] mistress. Great sage, you also just console His Majesty.

Demon—(To himself) I shall console him [only] to make him abandon his life. (Aloud) O elder brother of Bhīma, let consolation be resorted to for [just] one moment. There is a remnant of the account [yet to be told].

Yudhisthira—(Reviving) Great sage, what, is there a remnant of the account?

Draupadi—(Regaining consciousness) Divine Sir, [do] say of what kind the remainder of the story is.

Chamberlain—Tell, [O] tell.

Demon—And then that excellent Kṣatriya having attained the fate natural to a warrior [that is, death on the battle-field while fighting], your younger brother Kīrītīn, the third [Pāṇḍava], having wiped off the tears which had copiously (samagram) fallen and which had arisen from grief for the slaughter of his brother, and having thrown aside (apa) his

गच्छेति सोपहासं भ्रमितगदाशङ्कारमूर्च्छितगम्भीरवचनध्वनिनाहूयमानः कौरव-
राजेन तृतीयोऽनुजस्ते किरीटी योद्धुमारब्धः । अकृतिनस्तस्य गदाघातान्निधनमु-
त्प्रेक्षमाणेन कामपालेनार्जुनपक्षपाती देवर्कासूनुरतिप्रयत्नात् स्वरथमारोप्य द्वारकां
नीतः ।

युधिष्ठिरः—साधु भो अर्जुन, तदैव प्रतिपन्ना शृकोदरानुगमनपदवी गाण्डीवं
परित्यजता । अहं पुनः केनोपायेन प्राणपरित्यागाद्दृढयमुत्साहयिष्ये ।

द्रौपदी—हा णाह भीमसेन, ण जुत्तं दाणिं दे कणीअसं मादरं असिक्खिदं
गदाये दारुणस्स सत्तुणो अहिमुहं गच्छन्तं उवेक्खिदुम् । [हा नाथ भीमसेन, न
युक्तमिदानीं ते कनीयांसं भ्रातरमशिक्षितं गदायां दारुणस्य शत्रोरभिसुखं गच्छन्तमु-
पेक्षितुम् ।] (मोहमुपगता)

राक्षसः—ततश्चाहं—

युधिष्ठिरः—भवतु मुने, किमतः परं श्रुतेन । हा तात भीमसेन, कान्तारव्यसन-
बान्धव, हा मच्छरीरस्थितिर्विच्छेदेकातर, जतुगृहविपत्समुद्रतरणयानपात्र हा

Gāṇḍīva out of sorrow for his brother's slaughter, snatched away from his brother's hand that same mace which was smeared with a mass of fresh blood and, though dissuaded by Vāsudeva who was desirous of effecting peace, [he] began to fight [with Duryodhana], as he was mockingly challenged, with the words 'Come on, come on' by the Kaurava-king, the grave sound of whose words was intensified (*mūrucchita*) by the whiz of the mace, which he was whirling. Kāmapāla [that is, Balarāma], who anticipated his death from a stroke of [Duryodhana's] mace inasmuch as he was not skilled [in a mace-fight], put, with very great difficulty, the son of Devakī, [ever so] partial to Arjuna, on his own chariot and took him to Dvārakā.

Yudhisthira—Well [done], O Arjuna, well [done]. At that very time you took the way by which to follow Vṛko-dara, when you left off the Gāṇḍīva. But by what means shall I [think of] giving up my life [and] consequently cheer up my heart?

Draupadi—Alas, my lord Bhīmasena, it is not now proper for you to remain indifferent towards your younger brother, who is not trained in the mace [fight], while he is advancing in the face of a dreadful enemy. (*Faints away*)

Demon—And then I—

Yudhisthira—Enough, sage, what is the use of hearing fur-

किर्मीरहिडिम्बासुराजरसंघविजयमल्ल, हा कीचकसुयोधनानुजकमलिनीकुञ्जर,
 निर्लज्जस्य दुरोदरव्यसनिनो वत्स त्वया सा तदा
 भक्त्या मे समदद्विपायुतवलेनाङ्गीकृता दासता ।
 किं नामापकृतं मया तदधिकं त्वय्यथ यद् गम्यते
 त्यैकत्वानाथमवान्धवं सपदि मां प्रीतिः कृते साऽधुना ॥ १७ ॥

द्रौपदी—(संशामुपलभ्योत्थाय च) महाराज, किं एदं वदइ । [महाराज,
 किमेतद्वर्तते ।]

युधिष्ठिरः—कृष्णे किमन्यत् !

स कीचकनिषूदनो ब्रह्महिडिम्बकिर्मीरहा

मदान्धमगधाधिपद्विरदसंघिमेदाशनिः ।

गदापरिघशोभिना भुजयुगेन तेनावितः

प्रियस्तवममानुजोऽर्जुनगुरुर्गतोऽस्तं किल ॥ १८ ॥

ther than this? Alas, child Bhīmasena, [my] kinsman in the hardships of the forest [life], alas, [you] who were [so] apprehensive of a break in the [good] condition of my body, [O] vessel for crossing the sea in the form of the calamity of the lac-house, alas, victorious wrestler with Kirmīra, the demon Hiḍimba and Jarāsandha, alas, elephant to the lotus plant in the form of Kīcaka and the younger brothers of Suyodhana,

Out of devotion for me, shameless and addicted to gambling as I was, you, [though] possessed of the strength of an *ayuta* elephants in rut, at that time accepted, dear brother, that [humiliating] slavery. What injury, greater than that, has possibly been done by me to you today that you are going away, suddenly abandoning me, who am [by your departure left] without a protector and without a kinsman. Where is that [well-known] affection of yours now? 17

Draupadi—(Recovering consciousness and getting up) Your Majesty, what is this that is happening?

Yudhisthira—Kṛṣṇā, what else?

He, the killer of Kīcaka, the slayer of Baka, Hiḍimba and Kirmīra, the thunderbolt to break the joint of the elephant in the form of the lord of the Magadhas blinded with pride, [he], who possessed that [well-known] pair of arms shining with the club-like mace, [he] your

१ 'सीदता' ग-द. २ 'निर्वत्सलम्' ग-द. ३ 'त्यक्त्वा नाथ सबान्धवं'
 ज. ४ 'येनासि दूरं गतः' ग-द.

द्रौपदी—(आकाशे दत्तदृष्टिः) णाह भमिसेण, तुए किल मे केसा संज-
मिदव्वा । ण जुत्तं वीरस्य खत्तिअस्स पडिण्णादं सिद्धिल्लेदुम् । ता षड्बिबालेहि मं
जाव उवसप्पामि । [नाथ भीमसेन, त्वया किल मे केशाः संयमितव्याः । न युक्तं
वीरस्य क्षत्रियस्य प्रतिज्ञातं शिथिलयितुम् । तत् प्रतिपालय मां यावदुपसर्पामि ।]
(पुनर्मोहमुपगता)

युधिष्ठिरः—(आकाशे) अम्ब पृथे, श्रुतोऽयं तव पुत्रस्य समुदाचारः
मामेकमनायं विलपन्तमुत्सृज्य कापि गतः । तात जरासंभशत्रो, किं माम
वैपरीत्यमेतावता कालेनाल्पायुषि त्वयि समाश्लोकितं जनेन अथवा मयैव
बहुपलब्धम् ।

दत्त्वा मे करदीकृताखिलनृपां यन्मेदिनीं लज्जसे
श्रूते यच्च पर्णीकृतोऽपि हि मया न क्रुध्यसि प्रीयसे ।
स्थित्यर्थे मम मत्स्वराजभवने प्राप्तोऽसि यत् सूदतां
वत्सैतानि विनश्वरस्य सहस्रा दृष्टानि चिन्हानि ते ॥ १९ ॥

मुने, किं कथयसि । ('तस्मिन् कौरवभीमयोः' (६।१६) इत्यादि पठति)

loved husband, my younger and Arjuna's elder brother
has set, as I understand (*kila*). 18

Draupadi—(*Fixing her gaze in the sky*) My lord Bhīma-
sena, indeed you have to tie up my hair. It is not proper
for a valiant Kṣatriya to grow slack with regard to what
he has vowed. Therefore wait for me till I approach.
(*Again loses consciousness*).

Yudhisthira—(*In the air*) Mother Prthā, did you hear of
this courteous conduct of your son? He has gone, where I
do not know (*api*), abandoning me, who am alone, helpless
and lamenting! Dear child, the enemy of Jarāsandha,
what possible [good] change, contrary to your usual nature,
was during this time observed by people in you, who have
proved to be [so] short-lived? Or rather, I myself have
noticed much [in that direction]!

That you blushed [instead of becoming puffed up]
after making over to me the [entire] earth, with all its
princes made to pay tribute; that you, though, indeed,
offered as a stake by me in gambling, were not angry
[with me, but on the contrary] were pleased; that for
maintaining my position you accepted the post of a
cook in the abode of the king of the Matsyas;—these,
my dear brother, were the signs at once noticed by me
as indicating that you were soon to pass away!

राक्षसः—एवमेतत् ।

युधिष्ठिरः—विगस्मद्भागधेयानि । भगवन् कामपाल, कृष्णाग्रज, सुभद्राभ्रातः,
ज्ञातिप्रीतिर्मनसि न कृता क्षत्रियाणां न धर्मो
रूढं सख्यं तदपि गणितं नानुजस्यार्जुनेन ।
तुल्यः कामं भवतु भवतः शिष्ययोः स्नेहबन्धः
कोऽयं पत्न्या यदसि विमुखो मन्दभाग्ये मर्यादम् ॥ २० ॥

(द्रौपदीमुपगम्य) अयि पाञ्चालि, उत्तिष्ठ । समानदुःखावेवावां भवावः ।
मूर्च्छया किं मामेवमतिसंभ्रमसे ।

द्रौपदी—(संज्ञां लब्ध्वा) बन्धेद्गुणाहो दुःखो ह्येवमपि त्विच्छादेण हत्येण दुस्सासण-
विमुक्तं मे केसहत्यम् । हञ्जे बुद्धिमदिए, त्वं पञ्चखं एव ग्राहेण पडिण्णादम् ।
(कञ्चुकिनमुपेत्य) अज्ज, किं संदिदं दाव मे देवेण देवकीणन्दणेण पुणो वि
केसबन्धणं आरम्भीअदु त्ति । ता उवणेहि मे पुप्फदामाई । विरएहि दाव
कवरीम् । करेहि भअवदो गाराअणस्स वअणम् । अक्खु सो अलीअं संदिसदि ।

Sage, what do you say? (*Repeats* vi. 16 'During [the course of] that fight between the Kaurava and Bhīma etc.')

Demon—Thus is this!

Yudhisthira—Pie upon our fortunes! Divine Kāmapāla, elder brother of Kṛṣṇa, brother of Subhadra,

You minded not affection for relatives, [which up to this time I thought you had], nor the duty of Kṣatriyas, [which requires them to remain neutral when two warriors fight]; that friendship also, which had grown between your younger brother and Arjuna, was not paid regard to [by you]. I grant that your tie of affection may be equal in the case of both your pupils [namely. Bhīma and Duryodhana]. But what attitude is this that you have become thus averse to me, unfortunate as I am?

(*Approaching Draupadī*) O Pāñcālī get up. Let us just share our grief equally! Why do you thus deceive me by fainting?

Draupadī—(*Recovering consciousness*) Let my lord tie up, with a hand wet with Duryodhana's blood, the mass of my hair loosened by Duśśāsana! Dear Buddhimatikā, in your very presence my lord had vowed. (*Approaching the Chamberlain*) Worthy Sir, what message, to be sure (*tāvat*), was sent to me by the Lord, the son of Devakī—that the tying of my hair should even again be begun?

अहवा किं मए संतताए भणिदम् । अचिरगदं अज्जउत्तं अणुगमिस्सम् ।
 (युधिष्ठिरमुपगम्य) महाराज, आदीवअ चिदाम् । तुमं वि खत्तधम्मं अणुबन्धन्तो
 एव्व णाहस्स जीविदहरस्स अहिमुहो होहि । अहवा जं दे रोअदि । [(संज्ञां
 लब्ध्वा) बध्नातु नाथो दुर्योधनरुधिराद्र्रेण हस्तेन दुःशासनविमुक्तं मे केशहस्तम् ।
 इच्छे ब्रुद्धिमतिके, तव प्रत्यक्षमेव नाथेन प्रतिज्ञातम् । (कञ्चुकिनमुपेत्य) आर्य, किं
 संदिष्टं तावन्मे देवेन देवकीनन्दनेन पुनरपि केशबन्धनमारभ्यतामिति । तदुपनय मे
 पुष्पदामानि । विरचय तावत् कबरीम् । कुरु भगवतो नारायणस्य वचनम् । न खलु
 सोऽलीकं संदिशति । अथवा किं मया संततया भणितम् । अचिरगतमार्यपुत्रमनुगमि-
 ष्यामि । (युधिष्ठिरमुपगम्य) महाराज, आदीपय चिताम् । त्वमपि शत्रुधर्ममु-
 बध्नन्नेव नाथस्य जीवितहरस्याभिसुखो भव । अथवा यत् ते रोचते ।]

युधिष्ठिरः—युक्तमाह पाञ्चाली । कञ्चुकिन्, क्रियतामियं तपस्विनीं चितासं-
 विभागेन सहावेदना । ममापि सज्जं धनुरुपनय । अलमथवा धनुषा ।

तस्यैव देहरुधिरोक्षितपाटलाङ्गी-

मादाय संयति गदामपविच्य चापम् ।

भ्रातृप्रियेण कृतमथ यदुर्जनेन

श्रेयो ममापि हि तदेव कृतं जयेन ॥२१॥

Then bring me wreaths of flowers; just arrange my braid; obey the word of the divine Nārāyaṇa! Not, indeed, would he send me a false message. Or rather, what has been said by me, tormented [with grief] as I am? I shall follow my lord, who has but just gone. (*Approaching Yudhiṣṭhira*) Your Majesty, kindle the pyre. You on your part, while just following the duty of the Kṣatriya caste, face [the man] who deprived my lord of his life. Or rather, do what pleases you!

Yudhisthira—Pāñcālī has said the right thing. Chamberlain, make the agony of the poor woman bearable by providing her with a pyre. To me also bring the bow [made] ready [for use]. Or rather, away with the bow.

For (*hi*), that alone is better for me also [to do], which Arjuna, attached to his brother [Bhīma] as he was, did in battle to-day, after flinging away his bow and taking up the mace red all over through being smeared with the blood from just *his* [that is, Bhīma's] body. No need of victory!

राक्षसः—राजन्, रिपुजयविमुखं ते यदि चेत्तदा यत्र तत्र वा प्राणत्यागं कुरु ।
वृथा तत्र गमनम् ।

कञ्चुकी—विद्धुमुने, राक्षससदृशं हृदयं भवतः ।

राक्षसः—(सभयम् । स्वगतम्) किं ज्ञातोऽहमनेन । (प्रकाशम्) भोः कञ्चुकिन्
तयोर्गदया खलु युद्धं प्रवृत्तमर्जुनदुर्योधनयोः । जानामि च तयोर्गदायां भुजसारम् ।
दुःखितस्य पुनरस्य राजर्षेरपरमनिष्ठश्रवणं परिहरन्नेवं ब्रवीमि ।

युधिष्ठिरः—(बाष्पं विस्त्रजन्) साधु महर्षे साधु । सुनिश्चयमभिहितम् ।

कञ्चुकी—महाराज, किं नाम शोकान्धतया देवेन देवकल्पेनापि प्राकृतेनैव
त्यज्यते क्षात्रधर्मः ।

युधिष्ठिरः—आर्य जयंधर,
शक्यामि तौ परित्रयीवरबाहुदण्डौ
वित्तेशशक्रपुरदर्शितवीर्यसारौ ।

Demon—King, if your mind is averse to [making any attempts of winning] victory over the enemy, then abandon your life either here or there [that is at any *other* place]. Useless it is to go there.

Chamberlain—Fie [upon you], sage! Your heart is like [that of] a demon.

Demon—(*With fear. To himself*) What, am I known by him [in my true colours?] (*Aloud*) O Chamberlain, with maces, indeed has the combat between Arjuna and Suyodhana commenced. And I know the strength of arms of both in [wielding] a mace. But I say so with a view to avoid another unpleasant [news] being heard by this royal sage, who is [already] afflicted.

Yudhisthira—(*Shedding tears*) Well [done], great sage, well [done]! Quite lovingly has [this] been said [by you].

Chamberlain—Your Majesty, why, pray (*nama*), is a Ksatriya's duty, through blindness of grief, being abandoned by Your Majesty, though resembling a god, even as by an ordinary man?

Yudhisthira—Worthy Jayandhara!

Shall I be able to see those Bhima and Arjuna struggling on the surface of the ground [in the throes of death] and the enemy [triumphant at] having attained his object in their death—[Bhima and Arjuna] whose

भीमार्जुनौ क्षितितटे प्रविचेष्टमानौ

द्रष्टुं तयोश्च निवनेन रिपुं कृतार्थम् ॥ २२ ॥

अयि पाञ्चालराजतनये, महुर्नयप्राप्तशोक्यदशे, यथा संदीप्यते पावकस्तथा सहितावेव बन्धुजनं संभावयावः ।

द्रौपदी—अज्ज, करेहि दारुसंचयम् । पञ्जलीअदु चिदा । तुवरदि मे हिअं गार्थं पेक्खिदुम् । (सर्वतोऽवलोक्य) कहं ण को वि णाथेण विणा महाराअस्स वचनं करोदि । हा णाह भीमसेण, ते एव एदं राअउलं तुए विरहिदं परिअणो वि संपदं । परिहरदि [आर्य, कुरु दारुसंचयम् । प्रज्वाल्यतां चिता । त्वस्ते मे हृदयं नाथं प्रेक्षितुम् । (सर्वतोऽवलोक्य) कथं न कोऽपि नाथेन विना महाराजस्य वचनं करोति । हा नाथ भीमसेन, तदेवेदं राजकुलं त्वया विरहितं परिजनोऽपि सांप्रतं परिहरति ।]

राक्षसः—सदृशमिदं भरतकुलवधूनां यत् पत्युरनुमरणम् ।

युधिष्ठिरः—महर्षे, न कश्चिच्छृणोति तावदावयोर्वचनम् । तदिन्धनप्रदानेन प्रसादः क्रियताम् ।

राक्षसः—मुनिजनविरुद्धमिदम् । (स्वगतम् ।) पूर्णो मे मनोरथः । याव-

club-like arms were massive like a [city's] bolt and who displayed the essence of their valour at the cities of the lord of wealth [that is, Kubera] and Śakra [that is, Indra, respectively] ? 22

O daughter of the Pāñcāla king, [you] who are reduced to a deplorable condition through my bad morals, as the fire is enkindled, so shall we, just in each other's company, honour our kinsman [namely, Bhīmasena].

Draupadi—Worthy Sir, gather up wood. Let the pyre be enkindled. My heart hastens to see my lord. (*Looking on all sides*) How, nobody obeys the word of His Majesty in the absence of my lord? Alas, my lord Bhīmasena!, this is enkindled, so shall we just in each other's company, honour our kinsman [namely, Bhīmasena].

Demon—Proper is this for ladies of the Bharata family that they die after their husbands!

Yudhisthira—Great sage, nobody is even listening to our words. Therefore, do [us] a favour by providing fuel.

Demon—This is incompatible with [the character of] hermits. (*To himself*) My heart's longing is fulfilled. Let

१ नास्तीदं वाक्यं ग—द पुस्तकयोः. २ अज्ज एसो तुए विणा महाराओ परिअणंण वि परिहरदि । (अथ एष त्वया विना महाराजः परिजनेनापि परित्यजेत ।) ' ग—द.

दनुपलक्षितः समिन्धयामि बहिम् । (प्रकाशम्) राजन्, न शक्नुमो
वयमिहैव स्यातुम् । (निष्क्रान्तः)

युधिष्ठिरः—कृष्णे, न कश्चिदस्मद्वचनं करोति । भवतु । स्वयमेवाहं
दारुसंचयं कृत्वा चित्तानादीपयामि ।

द्रौपदी—तुरवदु तुरवदु महाराजो । [त्वरतां त्वरतां महाराजः ।]

(नेपथ्ये कलकलः)

द्रौपदी—(समयमाकर्ण्य) महाराज, कस्सं वि एसो बलदण्डिदस्स विसमो
संखणिगघोसो सुणीअदि । अवरं वि अणिअं सुणिदं अत्थि णिव्वन्धो तदो
विलम्बीअदु । [महाराज, कस्याप्येव बलदर्पितस्य विषमः शङ्खनिर्घोषः श्रूयते ।
अपरमप्यप्रियं श्रोतुमस्ति निर्वन्धस्ततो विलम्ब्यताम् ।]

युधिष्ठिरः—न खलु विलम्ब्यते । उत्तिष्ठ । (गतं परिक्रामन्ति)

युधिष्ठिरः—अपि पाञ्चालि, अम्बायाः सपत्नीजनस्य च किञ्चित् संदिश्य
निवर्तय परिजनम् ।

द्रौपदी—महाराज, एम्बाए एव्यं संदिसिस्सम्—जां सो बअहिडिम्बकिम्मरि-
जडासुरजरासंघविजयमल्लो दे मज्झमपुत्तो सो मम हदासाए पम्बवादेण
परलोअं गदो ' ति । (महाराज, अम्बायै एवं संदिश्यामि—' यः स बकहिडिम्ब-
किर्मरिजडासुरजरासंघविजयमल्लस्ते मध्यमपुत्रः स मम हताशया पक्षपातेन परलोका-
गतः ' इति ।)

me then (*yāvat*) enkindle the fire unobserved. (*Aloud*)
King, we are not able to stay here only. (*Goes out*)

Yudhisthira—Kṛṣṇā, nobody obeys our word. Well, I shall
myself collect fuel and kindle the pyre.

Draupadi—May Your Majesty make haste, make haste.

(*A noise behind the curtain*)

Draupadi—(*Listening in terror*) Your Majesty, here is
heard the fearful (*niṣāma*) blast of a conch, belonging to
some one who is elated with his strength. If you [*want* to]
persist in hearing another unpleasant [*news*] also, then
you may tarry!

Yudhisthira—Not, indeed, am I tarrying! Get up.

(*All walk about*)

Yudhisthira—Dismiss the servants, having given [*them*]
some message [*to be conveyed*] to our mother and to your
co-wives.

Draupadi—Your Majesty, I shall thus send word to the
mother: 'He, who was your middle son, the well-known
victorious wrestler with Baka, Hidimba, Kirmira, Jātāsura
and Jarāsandha—[*he*] has gone to the other world owing
to partiality towards me who am [*so*] wretched!'

युधिष्ठिरः—भद्रे बुद्धिमतिके, उच्चतामस्मद्वचनादम्भा ।

येनासि तत्र जतुवेश्मनि दीप्यमाने

निर्वाहिता सह सुतैर्भुजयोर्बलेन ।

तस्य प्रियस्य बलिनस्तनयस्य पाप-

माख्यामि तेऽम्ब कथयेत् कथमीदृगन्यः ॥ २३ ॥

आर्य जयंधर, त्वया सहदेवसकाशं गन्तव्यम् । वक्तव्यश्च तत्रभवान् माद्रेयः
कनीयान् पाण्डुकुलबृहस्पतिः । सकलकुरुकुलकमलाकरदावानलो युधिष्ठिरः
परलोकमभिप्रस्थितः प्रियमनुजमप्रतिकूलं सततमाशंसनीयमसंमूढं व्यसनेऽभ्युदये
च धृतिमन्तं भवन्तमविरलमालिङ्गय शिरसि चाग्रायेदं प्रार्थयते—

मम हि वयसा दूरेणाल्पः श्रुतेन समो भवान्

कृतसहजया बुद्ध्या ज्येष्ठो मनीषितया गुरुः ।

शिरसि मुकुलौ पाणी कृत्वा भवन्तमतोऽर्थये

मयि विरलतां नेयः स्नेहः पितुर्भव वारिदः ॥ २४ ॥

Yudhisthira—Good Buddhimimatikā, tell mother at our bidding [thus]:

I communicate to you, [O] mother, the evil [tidings] of that mighty, dear son [of yours], who, when that house of lāc was [set] on fire, bore you with your sons [away from it], by means of the strength of his arms! How can anyone else [have the heart to] communicate such [news to you]? 23

Worthy Jayandhara, you should go to Sahadeva's vicinity and address that venerable younger son of Mādri, the Brhaspati of Pāṇḍu's family [thus]: 'Yudhiṣṭhira, the forest-conflagration to the lotus-pond in the form of the entire Kuru family, while about to start for the other world, having closely embraced, and smelt on the head, you are his dear younger brother, never going against [his desires], deserving always to be blessed [by him] and losing not your head in adversity as well as in prosperity, solicits this [of you]:

You are by far my junior in age, [but] my equal in learning; my senior in intellect, cultivated as well as natural, my preceptor in wisdom. Therefore, folding my hands on the head I beseech you: 'Lessen your affection towards me [and] be the offerer of water to our father [by continuing to live after me]!' 24

अपि च बालिशचरितस्यापि नित्याभिमानिनोऽस्मैसदृशद्वयसारस्यापि नकुलस्य
ममाज्ञया वचने स्थातव्यम् । नानुगन्तव्यास्मत्पदवी । त्वया हि वत्स,
विस्मृत्यास्मान् श्रुतविशदया स्वाग्रजौ चात्मबुद्ध्या
पिण्डान् पाण्डोरुदकपृष्ठतानश्रुगर्भान् प्रदातुम् । ०६१
दायादानामपि तु भवने यादवानां कुले वा
कान्तारे वा कृतवसतिना रक्षणीयं शरीरम् ॥ २५ ॥

गच्छ जयंधर, अस्मच्छरीरस्पृष्टिकया शापितोऽसि । भवताकालहीनमिदमवश्य-
मावेदनीयम् ।

द्रौपदी—हला बुद्धिमदिए, भणाहि मह वअणेण पिससहीं सुभद्राम्—‘वच्छाए
उत्तराए चउत्थो मासो पंडिवण्णस्स गम्भस्स । ता एदं कुलपडिङ्गाअवं सावहानं
रक्ख । कदा वि इदो परलोअगदस्स ससुरउलस्स अह्माणं वि सलिलबिन्दुदो
भविस्सदि ’ ति । [हला बुद्धिमतिके, भण मम वचनेन प्रियसखीं सुभद्राम्—‘ वत्साया
उत्तरायाश्चतुर्थो मासः प्रतिपन्नस्य गर्भस्य । तदेनं कुलप्रतिष्ठापकं सावधानं रक्ष
कदापीतः परलोकगतस्य श्वशुरकुलस्यास्माकमपि सलिलबिन्दुदो भविष्यति ’ इति ।]

Moreover, at my bidding you should abide by the word of
Nakula, though he is of puerile conduct, is always conceited
and has the essence of his heart [hard] like a stone. You
should *not* follow our track. By you, indeed, dear brother,

Forgetting us and your elder brothers with your un-
derstanding clarified by learning, and taking your re-
sidence even in the house of our co-parceners, or in the
family of the Yādavas, or in a forest, should your body
be preserved in order to [be able to] offer balls of rice,
mixed with tears and accompanied by drops of water,
to Pāṇdu!

25

Go, Jayāndhara, you are conjured by the touch of our body.
You must necessarily tell this [to Sahadeva] without any
loss of time.

Draupadi—Friend Buddhimatikā, say at my words to my
dear friend Subhadrā: [This is] the fourth month since
dear Uttarā conceived. Therefore, carefully protect this
perpetuator of the family. [The child to be born] would
some time be the giver of drops of water to the family of
our father-in-law and to us also!

१ ‘ बाल्ये संवर्धितस्य नित्यमभिमानिनः ग-द. २ ‘ अस्मत्सदृश ’ ज. ३ ‘ श्रुति-
विशदया प्रज्ञया सातुर्जाश्च ’ ज. ४ ‘ क्षीणे पाण्डो ’ ग-द. ५ ‘ अवणसत्ताए. ०
(आपन्नसत्तायाः) ’ ज. ६ ‘ सव्वधा णाविउले तं णिक्खिस्वेसि (सर्वथा नाभिकुले तां
निक्षिपसि) ’ इति वाक्यं पठति ज-पुस्तकमस्य वाक्यस्य स्थाने.

युधिष्ठिरः—(साक्षम्) भोः कष्टम् ।

शाखारोधस्यगितवसुधामण्डले मण्डिताशु ॥ २५ ॥

पीनस्कन्धे सुसंदृशमहामूलपर्यन्तबन्धे ।

दग्धे दैवात् सुमहति तरौ तस्य सूक्ष्माङ्कुरेऽस्मि-

न्नाशाबन्धं कमपि कुरुते छायेयार्थी जनोऽयम् ॥ २६ ॥

द्रौपदी, साधयेदानीमध्यवसितम् ! (कञ्चुकिनमयलोभ्य) आर्य जयंधर, अस्म-
च्छरीरेण शापितोऽसि तथापि न गम्यते ।

कञ्चुकी—(साक्रन्दम्) हा देव पाण्डो, तव सुतानामजातशत्रुर्भामारुन-
नकुलसहदेवानामयं दारुणः परिणामः । हा देवि कुन्ति, भोजराजभवनपताके,

भ्रातुस्ते तनयेन शौरिगुरुणा श्यालेन गाण्डीविन-

स्तस्यैवाखिलधार्तराष्ट्रनलिनांव्यालोलने दन्तिनः ।

आचार्येण वृकोदरस्य हलिनोन्मत्तेन मत्तेन वा

दग्धं त्वैत्सुतकाननं ननु मही यस्याश्रयाच्छीतला ॥ २७ ॥

(रुदन्निष्क्रान्तः ।)

Yudhisthira—(*With tears*) Oh, alas!

When a huge tree, that had covered the [entire] circle of the earth by means of the profuseness (*rodhaḥ*) of its branches, that had beautified the quarters, that possessed a stout trunk and was hemmed in all round by strong roots well worthy of itself, is, through [the decree of] Fate, burnt, this person [namely, Draupadī], desirous of shade, is fixing some strange hope on this its minute sprout [that is, Uttara's foetus]. 26

Draupadī, carry out now what has been determined upon. (*Looking at the Chamberlain*) Worthy Jayandhara, you are conjured by our body; yet you do not go!

Chamberlain—(*With loud cries*) Alas, lord Pāṇdu, here a dreadful fate has overtaken your sons, Ajātaśatru, Bhīma, Arjuna, Nakula and Sahadeva. Alas, queen Kuntī, the banner of the palace of the Bhoja-king.

By the son of your brother, the elder brother of Sauri, the brother-in-law of the Gāṇḍīva-wielder, the preceptor of that very Vṛkodara who proved to be an elephant for shattering away the lotus-plant in the form of all the sons of Dhṛtarāṣṭra—by [such] Plough-holder, either in [a fit of] frenzy (*unmatta*), or under [the influence of] intoxication, has been burnt the

युधिष्ठिरः—जयंधर जयंधर,—

(प्रविश्य) कञ्चुकी—आज्ञापयतु देवः ।

युधिष्ठिरः—वक्तव्यमिति ब्रवीमि । न पुनरेतावन्ति भागधेयानि नः । यदि कदाचिद्विजयी स्याद्वत्सोऽर्जुनस्तद्वक्तव्योऽस्मद्वचनाद्भवता ।

हर्षा हेतुः सत्यं भवति मम वत्सस्य निधने

तथाप्येष आता सहजसुहृदस्ते मधुरिपाः ।

अतः क्रोधः कार्यो न खलु मयि च प्रेम भवता

वनं गच्छेर्मा गाः पुनरकरुणां श्वात्रपदवाम् ॥ २८ ॥

कञ्चुकी—यदाज्ञापयति देवः । (निष्क्रान्तः)

युधिष्ठिरः—(अग्निं दृष्ट्वा सदर्पम्) कृष्णे, ननूद्गतशिखाहस्ताहृतास्मद्विषय-
सनिजनः समिद्धो भगवान् दृताशनः । तत्रेन्ध्रनीकरोम्यात्मान् ।

द्रौपदी—पसीदतु पसीदतु महाराओ इमिणा अपच्छिमेण पणएण । अहं दाव
अग्गदो पविस्सामि [प्रसीदतु प्रसीदतु महाराजोऽननापश्चिमेन प्रणयेण । अहं ताव-
द्वस्रतः प्रविशामि ।]

forest of your sons, through whose support, as you know (*nanu*), the earth rested cool! 27

(Goes out weeping)

Yudhisthira—Jayandhara, Jayandhara.

(*Entering*) Chamberlain—May Your Majesty command!

Yudhisthira—I Say [this] because it should be said! Not however would our fortunes extend so far! If per-chance my dear brother Arjuna would be victorious, he should be addressed by you at our bidding [thus].

It is true that the Plough-holder has been the cause of my dear brother's [that is, Bhīma's] death. Yet he is the brother of your natural friend [Kṛṣṇā], the enemy of Madhu. Therefore, you should not, indeed, entertain anger [towards him], as also affection towards me! Go to a forest, [but] follow not again the ruthless path of the Kṣatriyas! 28

Chamberlain—As Your Majesty commands. (*Goes out*)

Yudhisthira—(*Looking at the fire. With joy*) Kṛṣṇā, just see (*nanu*), the divine fire is enkindled, inviting with its hands of rising flames afflicted people like us. Therein I make fuel of myself.

Draupadi—May Your Majesty be pleased, be pleased, to grant this (lit. with this) last request. Let me just enter the fire first.

युधिष्ठिरः—सहितावेवाम्युदयमुपभोक्ष्यावहे ।

चेटी—हा भगवन्तो लोकपाला, परिताअह परिताअह । एसो कखु सोमवंसराएसी राअसूअसंतप्पिहव्ववाहो खण्डवसंतप्पिदद्दवहस्स किरीडिणो जेष्ठो भादा सुग्गहीदणामेओ महाराअजुहिडिरो । एसा वि पाञ्चालराअतणआ देवी वेदिमञ्जसंभवा जणणसेणी । दुवे वि णिक्करुणजलणस्स प्पवेसेण इन्धणीहोन्ति । कथं ण को वि परिताअदि (तयोरग्रतः पतित्वा ।) किं ववसिदं देवीए देवेण अ । [हा भगवन्तो लोकपालाः, परित्रायध्वं परित्रायध्वम् । एष खलु सोमवंशराजर्षी राजसूयसंतर्पितहव्यवाहः खण्डवसंतर्पितहुतवहस्य किरीटिनो ज्येष्ठो भ्राता सुगृहीतनामधेयो महाराजयुधिष्ठिरः । एषापि पाञ्चालराजतनया देवी वेदिमध्यसंभवा याज्ञसेनी । द्वावपि निष्करुणज्वलनस्य प्रवेशेनैन्धनीभवतः । तत् परित्रायध्वमार्याः, परित्रायध्वम् । कथं न कोऽपि परित्रायते । (तयोरग्रतः पतित्वा ।) किं व्यवसितं देव्या देवेन च ।]

युधिष्ठिरः—अयि बुद्धिमतिके, यद्वत्सलेन प्रियानुजेन विना सदृशं तत् । उत्तिश्रोत्तिष्ठ भद्रे उदकमुपानय ।

(चेटी तथा करोति)

युधिष्ठिरः—(पादौ प्रक्षाल्योपस्पृश्य च ।) एष तावत् सलिलाञ्जलिर्गङ्गायाय भोष्माय गुरवे । अयं प्रपितामहाय शान्तनवे । अयमपि पितामहाय विचित्रवीर्याय । (मात्स्य) तानस्याधुनावसरः । अयं तावत् स्वर्गस्थिताय सुगृहीतनाम्ने पित्रे पाण्डवे ।

Yudhisthira—Let us enjoy the good fortune just in each other's company. ?

Maid—Alas, divine guardians of quarters, save, [oh] save. Here, indeed, His Majesty Yudhisthira, a royal sage of the lunar race, who had gratified the fire by [performing] the Rājasūya sacrifice, who is the eldest brother of Kiriṭin that satisfied the fire by [offering him] the Khāṇḍava forest and whose name it is meritorious to utter; here also Queen Yājñaseni, the daughter of the Pāñcāla king, who sprang from the middle of the sacrificial altar;—even both [of these] are becoming fuel to the ruthless fire by entering it! Therefore, save, Worthy Sirs, save! How, nobody is coming to the rescue! (*Falling in front of them*) What has been commenced by the Queen and Your Majesty?

Yudhisthira—O Buddhimatikā, [I have commenced] what is proper in the bereavement of an affectionate, dear young brother. Get up, get up, good woman, bring me [some] water.

(*The maid does so*).

Yudhisthira—(*Having washed his feet and sipped water*) This cavityful of water [I] first [offer] to the worthy

अथप्रमृति वारीदमस्मत्तो दुर्लभं पुनः ।

तात माद्वम्बया सार्धं मया दत्तं निपीयताम् ॥ २९ ॥

एतज्जलं जलजनीलविलोचनाय

भीमायै भोस्तव ममाप्यविभक्तमस्तु ।

एकं क्षणं विरम वत्स पिपासितोऽपि

पातुं त्वया सह जवादयभागतोऽस्मि ॥ ३० ॥

अथवा सुक्षत्रियाणां गतिमुपगतं वत्समहमुपगतोऽप्यकृती द्रष्टुम् । वत्स भीमसेन,

मया पीतं पीतं तदनु भवताम्बास्तनयुगं

मदुच्छिष्टैर्धृतिं जनयसि रसैर्वत्सलतया ।

वितानेष्वप्येवं तव मम च सोमे विधिरभू-

न्निवापाम्भः पूर्वं पिबसि कथमेवं त्वमधुना ॥ ३१ ॥

(*guruh*) Bhīma, the son of Gangā and Santanu, our great-grand-father. This also [I offer] to our grand-father, Vicitravīrya. (*With tears*) Now is the turn of our father! This again to father Pāṇḍu, of meritorious name, who is [now] residing in heaven.

From to-day, this water would be difficult [for you] to obtain from us! [O] father, let [it] be drunk [by you] in company with mother Mādrī, as it is by me offered!

29

This water [I offer] to Bhīma, of eyes dark like a [blue] lotus. O let it remain undivided [to be presently drunk jointly] by you [Bhīma], and also by me. Wait for one moment, dear brother, though thirsty. Here I come with speed to drink it in your company! 30

Or rather, I would not be blessed enough to see my dear brother, though I followed him, [my brother] who must have reached a place reserved for excellent Kṣatriyas. Dear brother Bhīmasena,

I [first] sucked mother's pair of breasts, after that you sucked [it]. Out of affection [for me] you used to make your living by means of liquids that remained after I had partaken of them. Even in sacrifices such was the procedure between you and me in [the matter of drinking] Soma. [But] how, now, do you thus drink the funeral water first?

31

कृष्णे, त्वमपि देहि सलिलाञ्जलिम् ।

द्रौपदी—हञ्जे, बुद्धिमदिए, उवणेहि मे सलिलम् । [हञ्जे बुद्धिमतिके, उपनय मे सलिलम् ।]

(चेटी तथा करोति)

द्रौपदी—(उपसृत्य जलाञ्जलिं पूरयित्वा) महाराज, कस्स सलिलं देहि ।
[महाराज, कस्य सलिलं ददामि ।]

युधिष्ठिरः—

तस्मै देहि जलं कृष्णे सहसा गच्छते दिवम् । २१९

अम्बापि येन गान्धार्या रुदितेषु सखीकृता ॥ ३२ ॥

द्रौपदी—णाह भीमसेण, परिअणोवणीदं उदअं सग्गदस्स दे पादोदअं भोदु ।
[नाथ भीमसेन, परिजनोपनीतमुदकं स्वर्गगतस्य ते पादोदकं भवतु ।]

युधिष्ठिरः—फाल्गुनाग्रज,

असमाप्तप्रतिज्ञेऽपि याते त्वयि महामुजे ।

मुक्तकेश्यैव दत्तस्ते प्रियया सलिलाञ्जलिः ॥ ३३ ॥

द्रौपदी—उठेहि महाराज, दूरं गच्छदि दे भादा । [उत्तिष्ठ महाराज, दूरं गच्छति ते भ्राता ।]

Kṛṣṇā, you also give a cavity-ful of water.

Draupadi—Dear Buddhimatikā, bring me water.

(The maid does so)

Draupadi—(Approaching and filling the cavity, formed by joining her two hands; with water) Your Majesty, to whom shall I offer water?

Yudhisthira—

To him offer the water, [O] Kṛṣṇā, who, as he was departing for heaven, made even our mother a companion of Gāndhārī in lamentations! 32

Draupadi—My lord Bhimasena, let this water offered by a servant, serve as the water for [washing] feet to you who are in heaven!

Yudhisthira—Elder brother of Phālguna,

You of long arms, having gone away, though your vow was [yet] unfulfilled, a cavity-ful of water is offered you by your beloved even with her hair [still] loose! 33

Draupadi—Get up, Your Majesty! Your brother is going ahead.

युधिष्ठिरः—(दक्षिणाक्षिस्पन्दनं सूचयित्वा।) पाञ्चालि, निमित्तानि मे कथयन्ति संभावयिष्यसि वृकोदरमिति ।

द्रौपदी—महाराज, सुणिमित्तं भोदु । [महाराज, सुनिमित्तं भवतु ।]

(नेपथ्ये कलंकलः)

(प्रविश्य सभ्रान्तः) **कञ्चुकी**—परित्रायतां परित्रायतां महाराजः । एष खलु दुरात्मा कौरवापसदः क्षतजाभिषेकपाटलिताम्बरशरीरः समुद्धितदिग्धभीषणगदाश निरुद्यतकालदण्ड इव कृतान्तोऽत्रभवती पाञ्चालराजतनयामितस्ततः परिमार्गमाण इत एवाभिवर्तते ।

युधिष्ठिरः—हा देव, ते निर्णयो जातः । हा गाण्डीवधन्वन् । (मुद्यति)

द्रौपदी—हा अज्जउत्त, हा मम सअंवरसअंगाहदुल्ललिद, पिअं भादुअं संभावेसि ण उण महाराअं इमं दासजणं अ । [हा आर्यपुत्र, हा मम स्वयंवरस्वयंग्राहदुर्ललित, प्रियं भ्रातरं संभावयसि । न पुनर्महाराजमिमं दासजनं च ।] (मोहमुपगता)

युधिष्ठिरः—हा वत्स सव्यसाचिन्, हा त्रिलोचनाङ्गनिष्पेषमल्ल, हा निवातकव-
चोद्वरणनिष्कण्टकीकृतामरलोक, वदर्याश्रममुनिद्वितयितापस, हा द्रोणाचार्य-

Yudhisthira—(*Gesticulating the throbbing of the right eye*) Pāñcālī, [good] omens proclaim to me that you will [soon] honour Vṛkodara [by going near him].

Draupadi—Your Majesty, may it turn out to be an auspicious omen!

(*A noise behind the curtain*)

(*Entering in excitement*) **Chamberlain**—May Your Majesty protect, [oh] protect. Here indeed, the wicked-souled wretch of a Kaurava, with his garment and body reddened on account of a bath in blood and with his bloody (lit. smeared) dreadful mace upraised, [looking] like [the god of] Death [himself] with his destructive club up-lifted, is advancing even here, searching for the Pāñcālā princess here and there.

Yudhisthira—Ah, Fate, your decision is declared! Alas, [O you] who wielded the Gāṇḍīva as your bow! (*Faints*)

Draupadi—Alas, my lord, alas, [you] who were so much humoured by me by means of voluntary acceptance [as my husband] at the ceremony of my personal choice [of husband], you honour your dear brother [Bhīmasena, by following him], but not His Majesty and this your servant [namely, myself]! (*Loses consciousness*).

Yudhisthira—Alas, my dear brother, Savyaśācin, alas, wrestler who pounded the body of the three-eyed [god viz. Śiva], alas, [you] who cleared the world of immortals of all

प्रियशिष्य, हा अन्नशिक्षाबलपारितोषितगाङ्गेय, हा राधेयकुलकमलिनीप्रालेयवर्ष,
हा गन्धर्वनिर्वासितदुर्योधन, हा पाण्डवकुलकमलिनीराजहंस,

तां वत्सलमनभिवाद्य विनीतमम्बां

गाढं च मामनुपगृह्य मयाप्यनुक्तः ।

एतां स्वयंवरवधूं दयितामहदृष्ट्वा

दीर्घप्रवासमयि तात कथं गतोऽसि ॥ ३४ ॥

(मोहमुपगतः)

कञ्चुकी — भोः कष्टम् । एष कौरवाधमो यथेष्टमित एवाभिवर्तते सर्वथा संप्रत्यय-
मेव कालोचितः प्रतीकारः । चितासमीपमुपनयाम्यत्रभवतीं पाञ्चालराजतनयाम् ।
अहमप्येवमेवानुगच्छामि । (चेटीं प्रति) भद्रे, त्वमपि देव्या भ्रातरं धृष्टद्युम्नं

enemies (lit. thorns) by exterminating the Nivātakavacas, alas, [you] who are the second ascetic from among the two sages [practising penance] at the Badarīhermitage, alas, [you] the beloved pupil of Droṇācārya, alas, [you] who pleased the son of Gaṅgā [that is, Bhiṣma] by means of your proficiency in the training in missiles, alas, [you who proved to be] the shower of snow to the lotus-plant in the form of the family of the son of Rādhā [that is, Karna], alas, [you] who rescued Duryodhana from the Gardharvas, alas, [you] who were the royal swan in the lotus-pond in the form of the family of the Pāṇdavas,

Without having bowed respectfully to that affectionate mother [of ours], without having embraced me closely and while [yet] unaddressed [any words or fare-well] by even me, and without having seen this beloved, your bride in her personal choice [of husband], how is it, dear brother, that you have started on [this] long journey? (Faints away) 34

Chamberlain—Oh alas! This wretch of a Kaurava is advancing even here exactly as it pleases him (*yatheṣṭam*). This alone is by all means the remedy suitable for the occasion now. I shall take her ladyship, the Pāñcāla princess in the vicinity of the pyre. I also shall follow them just in this way. (*To the maid*) Good girl, you also go to the Queen's brother, Dhṛṣṭadyumna, or to Nakula and Sahadeva

नकुलसहदेवौ वाऽवाप्नुहि । अथ वा एवमवस्थिते महाराजेऽस्तमितयोर्भीभार्जुनयोः
कुतोऽत्र परित्राणाशा ।

चेटी—परित्ताहअ परित्ताहअ अज्जा । [परित्रायध्वं परित्रायध्वमार्याः ।]

(नेपथ्ये । कलकलानन्तरम्)

भो भोः, समन्तपञ्चकसंचारिणः क्षतजासवमतयक्षराक्षसपिशाचगृध्रजम्बूक-
नायसभूयिष्ठा विरलयोधपुरुषाः, कृतमस्मदर्शनत्रासेन । कथयत कस्मिन्नुदेशे
याज्ञसेनी संनिहिता । कथयाम्युपलक्षणं तस्याः ।

ऊरुं करेण परिघट्टयतः सलीलं

दुर्योधनस्य पुरतोऽपहृताम्बरा या ।

दुःशासनेन कचकर्षणभिन्नमौलिः

सा द्रौपदी कथयत क पुनः प्रदेशे ॥३५॥

कञ्चुकी—हा देवि यज्ञवेदिसंभवे, परिभूयसे संप्रत्यनाया कुरुकुलकलङ्केन ।

युधिष्ठिरः—(सहसोत्थाय) पाञ्चालि, न भेतव्यं न भेतव्यम् । (ससंभ्रमम्)

[for protection]. Or rather, while His Majesty is reduced to this condition and when Bhīma and Arjuna have ceased to exist, whence can there be [any] hope of protection here? Maid—Save, [oh] save, worthy Sirs!

(Behind the curtain. After a noise)

O you, thinned fighting people, wandering about the Samantapañcaka and densely mixed (*bhūyisṭha*) with the Yaksas, demons, goblins, vultures, jackals and crows [all] intoxicated with the beverage of blood, enough of being distressed at our sight. Tell [me] in which region Yājñaseni is present. I tell you her characteristic mark.

[She], who was deprived of her garment in the presence of Duryodhana while he was sportively patting his thigh with his hand, and whose braid was dishevelled by Duśśāsana as he dragged her by the hair—tell [me], then (*punaḥ*), in which region that Drupadī is! 35

Chamberlain—Alas, Queen born of the sacrificial altar, having no protector you will now be insulted by this stain on the Kuru-family!

Yudhisthira—(Getting up all at once) Pāñcālī, be not afraid! (With excitement) Holloa, who is here, who? Bring my bow with the quiver. [You] wicked-souled, accursed Duryodhana, come on, come on. I shall remove

कः कोऽत्र भोः । सनिषङ्गं मे धनुरुपनय । दुरात्मन् दुर्योधनहतक, आगच्छागच्छ ।
अपनयामि ते गदाकौशलसंभृतं भुजदर्पं शिलीमुखासारेण । अन्यच्च रे
कुरुकुलाङ्गार,

प्रियमनुजमपश्यंस्तं जरासंधंशत्रुं
कुपितहरकिरातद्वेषिणं तं च वत्सम् ।
त्वमिव कठिनचेताः प्राणितुं नास्मि शक्तो
न तु पुनरपहर्तुं बाणवर्षैस्तवासून् ॥ ३६ ॥

(ततः प्रविशति गदापाणिः क्षतजसिक्तमर्वाङ्गो भीमसेनः)

भीमसेनः—ननु भोः समन्तपञ्चकसंचारिणः सैनिकाः, कोऽयमावेगः ।
रक्षो नाहं न भूतं रिपुर्विरजलाह्लादिताङ्गः प्रकामं
निस्तीर्णोरुप्रतिज्ञाजलनिधिगहनः क्रोधनः क्षत्रियोऽस्मि ।
भो भो राजन्यवीराः समरशिखिशिखादग्धशेषाः कुतं व-
खासेनानेन लीनैर्हतकरितुरगान्तर्हितैरास्यते किम् ॥ ३७ ॥

कथयन्तु भवन्तः कस्मिन्नदेशे पाञ्चाली तिष्ठति ।

your pride of [the strength of] arms, augmented by skill
in [the use of] the mace, by means of a shower of sharp
arrows. And, moreover, O charcoal [that is, dark spot]
to the Kuru-family!

Not seeing that beloved younger brother, the killer
of Jarāsandha, and that [other] dear brother, the
enemy of the enraged hunter in the form of Hara, I
am not able, like you, who are [so] hard-hearted, to
[continue to] live; but not [that I am not able] to de-
prive you of your life with showers of arrows! 36

(Then enters Bhīmasena, mace in hand, with all limbs
smeared with blood).

Bhīmasena—Why, you soldiers wandering about the Saman-
tapañcaka, what [means] this excitement?

I am neither a demon, nor a ghost. [But] I am
[only] a passionate Kṣatriya, whose limbs are tho-
roughly cooled by the water in the form of his enemy's
blood and who has [now] completely (*nir*) crossed
over the vast (*gahana*) ocean of his great vow. O you
princely warriors, survivors of those that were burnt
in the flames of the fire of war, away with this distress
of yours. Why do you lie crouchingly, screened by
[the bodies of the] elephants and horses slain? 37
May you tell [me] in which region Pāñcālī is staying?

द्रौपदी—(लब्धसंज्ञा) परित्ताअदु परित्ताअदु महाराजो । [परित्रायतां परित्रायतां महाराजः ।]

कञ्चुकी—देवि पाण्डुस्तुषे, उत्तिष्ठोत्तिष्ठ । संप्रति श्रुतिं चिताप्रवेश एव श्रेयान् ।

द्रौपदी—(सहसोत्थाय) कहं ण संभावेमि अज्जवि चिदासमीवम् । [कथं न संभावयाम्यद्यापि चितासमीपम् ।]

युधिष्ठिरः—कः कोऽत्र भोः । सनिषङ्गं धनुरुपनय । कथं न कश्चित् परिजनः । भवतु । बाहुयुद्धेनैव दुरात्मानं गढमालिङ्ग्य ज्वलनमभिपातयामि । (परिकरं बध्नाति)

कञ्चुकी—देवि पाण्डुस्तुषे, संयम्यन्तामिदानीं नयनपथावरोधिनो दुःशासनावकृष्टा मूर्धजाः । अस्तामिता संप्रति प्रतीकाराशा । द्रुतं चितासमीपं संभावय ।

युधिष्ठिरः—कृष्णे, न खल्वनिहते तस्मिन् दुरात्मनि दुर्योधने सहर्तव्याः केशाः ।

भीमसेनः—पाञ्चालि, न खलु मयि जीवति सहर्तव्या दुःशासनविलुलिता वेणिरात्मपाणिना । तिष्ठतु तिष्ठतु । स्वयमेवाहं संहरामि ।

(द्रौपदी मयादपसर्पति)

Draupadi—(Regaining consciousness) May Your Majesty protect [me], protect [me]!

Chamberlain—My Queen, daughter-in-law of Pāṇḍu get up, get up. Now, quick entrance into the pyre itself is better [for you].

Draupadi—(Rising at once) How is it that I yet do not honour the vicinity of the pyre [by going there]?

Yudhisthira—Holloa, who is here, who? Bring the bow along with the quiver. How, none of the attendants is here! Well! Having closely pressed the villain in a fight with arms, I shall throw him into the fire. (Girds up his loins).

Chamberlain—My Queen, daughter-in-law of Pāṇḍu, let your hair, which were [formerly] pulled by Duśśāsana, be now tied up, as they are obstructing the vision of your eyes! The hope of retaliation has now vanished! Quickly proceed to the vicinity of the pyre.

Yudhisthira—Kṛṣṇā, not, indeed, should your hair be tied up when that villain Duryodhana is not [yet] killed.

Bhimasena—Pāñcālī, not, indeed, should the braid, disordered by Duśśāsana be tied up by your own hand, while I am alive. Let it be [as it is], let it be. I shall myself personally tie it up.

(Draupadī moves away in terror)

भीमसेनः—तिष्ठ तिष्ठ भीरु, काधुना गम्यते । (केशेषु ग्रहांतुमिच्छति)

युधिष्ठिरः—(वेगाद्धीममालिङ्ग्य) दुरात्मन्, भीमार्जुनशत्रो, सुयोधनहृत्क,
आशैवादनुदिनं जनितापराधो
मत्तो बलेन भुजयोर्हतराजपुत्रः ।
आसाद्य मेऽन्तरमिदं भुजपञ्जरस्य
जीवन् प्रयासि न पदात् पदमथ पाप ॥३८॥

भीमसेनः—कथमार्यः सुयोधनशङ्कया क्रोधान्निर्दयं मामालिङ्गति । आर्य,
प्रसीद प्रसीद ।

कञ्चुकी—(उपसृत्य । सहर्षम्) महाराज, वर्धसे । अयं खल्वायुष्मान् भीम-
सेनः सुयोधनक्षतजारुणीकृतसकलशरीरो दुर्लक्ष्यव्यक्तिः । अलमधुना संदेहेन ।
चेटी—देवि, णिवट्ठीअदु णिवट्ठीअदु । एसो क्वु पूरिदपडिण्णाभारो णाहो दे
वेणीसंहारं कादुं तुमं एव्व अण्णेसेदि [देवि, निवर्त्यतां निवर्त्यताम् । एष खलु
पूरितप्रतिज्ञाभारो नाथस्ते वेणीसंहारं कर्तुं त्वामेवान्विष्यति ।]

Bhīmasena—Stay, [oh] stay, [you] timid woman; where are you going now? (*Desires to grasp her by her hair*).

Yudhisthira—(*Having clasped Bhīma with impetuosity*)
Evil-souled one, killer of Bhīma and Arjuna, accursed
Suyodhana!

Having fallen within the enclosure of the cage of my arms, you will not, [O] sinner, go away alive [even] a single step to-day-[you] who, from your very childhood, have done us wrong day after day, who are intoxicated with the strength of your arms and who have killed the princes [namely, Bhīma and Arjuna]. 38

Bhīmasena—How, my noble brother is through rage mercilessly clasping me, suspecting me to be Suyodhana. My noble brother, be pleased, be pleased.

Chamberlain—(*Approaching. With joy*) Your Majesty, you are to be congratulated. Here, indeed, is long-lived Bhīmasena, whose entire body is reddened with the blood of Suyodhana and whose personality can [therefore] be with difficulty recognised! Away with doubt now.

Maid—My Queen, turn back, turn back. Here, indeed, your lord who has carried out the responsibility of his vow, is hunting just after you in order to effect the tying of your hair.

द्रौपदी—हञ्ज, किं मं अर्धाववणोहि आसासेसि । [हञ्जे, किं मामर्धाववच-
नैराश्वासयसि ।]

युधिष्ठिरः—जयंधर, अपि सत्यं नायमनुजद्वेषी मम वैरो दुर्योधनहतकः ।

भीमसेनः—देव, अजातशत्रो, भीमार्जुनगुरो, कुताऽद्यापि दुर्योधनहतकः ।
मया हि तस्य दुरात्मनः

भूमौ क्षिप्तं शरीरं निहितमिदमसृक्चन्दनाभं निजाङ्गे
लक्ष्मीरार्ये निषिक्ता चतुरुदधिपयःसीमया सार्धमुर्व्या । ७४५
भृत्या मित्राणि योधाः कुरुकुलमखिलं दग्धमेतद्रणायौ
नामैकं यद्ब्रवीषि क्षितिप तद्धुना धार्तराष्ट्रस्य शेषम् ॥ ३९ ॥
(युधिष्ठिरः स्वैरं मुक्त्वा भीमवलोकयन्नश्रूणि प्रमार्जयति ।)

भीमसेनः—(पादयोः पतित्वा) जयत्वार्यः ।

युधिष्ठिरः—क्वत्स, ब्राह्मजलान्तरितनयत्वान् पश्यामि ते मुखचन्द्रम् । कथय
कच्चिज्जीवति भवान् समं किरीटिना ।

Draupadi—Dear, why do you console me with false words?

Yudhisthira—Jayandhara, is it true that is not my enemy
the accursed Duryodhana, the killer of my younger brother?

Bhimasena—Your Majesty, Ajātasātru, elder brother of
Bhima and Arjuna, whence can there be the accursed Duryo-
dhana even now? For, by me, of that wicked-souled man,

The body was thrown on the ground; the blood, re-
sembling sandal ointment, was applied to my own body;
the royal splendour, along with the earth bounded by
the waters of the four oceans, has been devolved upon
my noble brothers; the servants, friends, warriors,
[and] the whole of this Kuru family—[all these] have
been burnt in the fire of war. That name alone, which
you utter, is, [O] King, what now remains of [that]
son of Dhṛtarāṣṭra!

39

(Yudhisthira slowly lets him off and looking at Bhima wipes
away his tears).

Bhimasena—(Falling at his feet) May victory attend my
noble brother!

Yudhisthira—Dear brother, owing to my eyes being covered
with tears I cannot see the moon of your face. Tell [me]
whether you are alive along with Kiriṭin.

भीमसेनः—निहतसकलरिपुपक्षे त्वयि नराधिपे, जीवति भीमोऽर्जुनश्च ।

युधिष्ठिरः—(पुनर्गोदंमालिङ्ग्य ।) तात भीम,

रिपोरास्तां तावन्निधनमिदमाख्याहि शतशः

प्रियो आता सत्यं त्वमसि मम योऽसौ बकरिपुः ।

भीमसेनः—आर्य, सोऽहम् ।

युधिष्ठिरः—

जरासंधस्योरःसरसि रुधिरासारसालिले

तटाघातक्रीडाललितमकरः संयति भवान् ॥ ४० ॥

भीमसेनः—आर्य स एवाहम् । तन्मुञ्चतु मामार्यः क्षणमेकम् ।

युधिष्ठिरः—किमपरमवशिष्टम् ।

भीमसेनः—सुमहदवशिष्टम् । संयच्छामि तावदनेन मुयोधनशोणितोक्षितेन पाणिना पाञ्चाल्या दुःशासनावकृष्टं केशहस्तम् ।

युधिष्ठिरः—गच्छतु भवान् । अनुभवतु तपस्विनी वेणीसंहारमहोत्सवम् ।

Bhimasena—When you have become King with the party of all your enemies killed, Bhīma lives and Arjuna also.

Yudhisthira—(*Again embracing him closely*) Dear Bhīma!

Let alone the destruction of the enemy for a while (*lāvat*). Tell me this a hundred times: Are you really my dear brother, he, who was the killer of Baka? 40 a b

Bhimasena—My noble brother, I am he!

Yudhisthira—

Are you [really the same, who] in [one] battle [proved to be] the crocodile, wanton (*lakṣita*) in the sport of dashing against the banks, in the lake of Jarāsandha's chest, where water was [supplied by] a stream of blood? 40 c d

Bhimasena—Noble brother, I am the same. May, then, my noble brother release me for one moment.

Yudhisthira—What else has remained [to be yet done]?

Bhimasena—A very great thing has remained! I shall just tie up Pāṇcālī's mass of hair, which was [formerly] pulled by Duśśāsana, with this hand [of mine] which is wet with Suyodhana's blood!

Yudhisthira—May you go! Let the poor woman experience the tying of her hair!

भीमसेनः—(द्रौपदीप्रपञ्च्य) देवि पाञ्चालराजतनये, दिष्टया वर्षसे रिपुकुलक्षयेण । अलमलमेवाविधं मामालोक्य त्रासेन ।

कृष्टा येनासि राज्ञां सदसि नृपशुना तेन दुःशासनेन
स्यानान्येतानि तस्य स्पृश मम करयोः पीतशेषाण्यसृञ्चि ।
कान्ते राज्ञः कुरूणामपि रुधिरमिदं मद्गदाचूर्णितोरो—

रङ्गेष्वङ्गेषु सक्तं तव पैरिभवजस्यानलस्योपशान्यै ॥ ४१ ॥

बुद्धिमतिके, क सा भानुमती योपहसति पाण्डवदारान् । भवति यज्ञवेदिसंभवे,
द्रौपदी—आणवेदु गाहो । [आश्रययतु नाथः ।]

भीमसेनः—स्मरति भवती यत्तन्मयोक्तम् । (' चञ्चद्भुज—' (१।२१)
इत्यादि पठति ।)

द्रौपदी—गाहं, ण केवलं सुमरामि । अणुहवामि अ गाहस्स प्पसादेण ।
[नाथ, न केवलं स्मरामि । अनुभवामि च नाथस्य प्रसादेन ।]

भीमसेनः—(वेणीमवधूय) भवति, संयम्यतामिदानीं धार्तराष्ट्रकुलकालरात्रि-
दुःशासनविलुलितेयं वेणी ।

Bhimasena—My Queen, princess of Pāñcāla, you are happily to be congratulated upon the destruction of our enemy's family. Away, away, [then] with distress at seeing me in this condition!

Touch this coagulated blood on my hands, the remnant of what I have drunk, of that notorious (*tena*) Duśśāsana, the brute of a man, by whom you were [formerly] dragged in the assembly of kings. Here, my beloved, is also the blood of the king of the Kurus, whose thighs were pounded by my mace, sticking to every limb [of mine] in order to extinguish the fire, arising from your insult. 41

Buddhimatikā, where is that Bhānumatī, who mocks at the wife of the Pāṇḍavas? Honoured [Draupadī], sprung from sacrificial āltar!

Draupadi—May my lord command.

Bhimasena—Does your ladyship remember what I said? (*Recites i: 21 'Bhīma will decorate etc.'*)

Draupadi—My lord, not only do I remember [it], but am also (*ca*) experiencing [it] through my lord's favour!

Bhimasena—(*Shaking her braid*) Honoured lady, let this braid, dishevelled by Duśśāsana [which proved to be] the

द्रौपदी — गाह, विसुमरिदक्षि एदं बावारम् । गाहस्स प्पसादेण पुणो वि सिक्खि-
स्सम् । [नाथ, विसृतास्म्येतं व्यापारम् । नाथस्य प्रसादेन पुनरपि शिक्षिष्ये ।)

(भीमसेनो वेणीं बन्धाति ।)

(नेपथ्ये) महासमरानलदग्धशेषाय स्वस्ति भवतु राजन्यकुलाय ।

क्रोधान्धैर्यस्य मोक्षात् क्षेतनरपतिभिः पाण्डुपुत्रैः कृतानि

प्रत्याशं मुक्तकेशान्येतुलभुजबलैः पार्थिवान्तःपुराणि ।

कृष्णायाः केशपाशः कुपितयमसखो धूमकेतुः कुरूणां

सोऽयं बद्धः प्रजानां विरमतु निधनं स्रस्ति राज्ञां कुलेभ्यः ॥ ४२ ॥

युधिष्ठिरः — देवि, एष ते मूर्धजानां संहारेऽभिनन्दितो नमस्तल्लचारिणा

सिद्धजनेन । (ततः प्रविशतः कृष्णार्जुनौ)

कृष्णः — (युधिष्ठिरमुपगम्य) विजयतां निहतसकलारातिमण्डलः सानुजो
युधिष्ठिरः ।

night of destruction to the family of Dhṛtarāṣṭra's sons, be now tied up.

Draupadi—My lord, I have forgotten this business. I shall learn it even again through my lord's favour.

(*Bhīmasena ties up her braid of hair.*)

(*Behind the curtain*) May happiness attend the princely families that have remained from being burnt in the fire of the great war.

Here is tied Kṛṣṇā's mass of hair, the friend of enraged Yama and the [portentous] comet to the Kurus— [the mass of hair] through whose unloosening the sons of Pāṇḍu, of matchless strength of arms, being blinded with rage, slew [numerous] kings and forced in every quarter [ladies in] royal harems to unloosen their hair! Let [therefore] the destruction of subjects [now] cease. May happiness attend the families of kings!

42

Yudhisthira—My Queen, here the tying of your hair is greeted by the Siddha-folk, moving along the expanse of the sky.

(*Then enter Kṛṣṇa and Arjuna*)

Kṛṣṇa—(*Approaching Yudhisthira*) May victory attend Yudhisthira, in company with his younger brothers— [Yudhisthira] who has the group of all his enemies killed!

१ 'चेटी' ग-द. २ 'कुरनरपतिभिः' ग-द. ३ 'न्यनुदिनमधुना' ज.

४ 'दिष्ट्या' ज.

अर्जुन—जयत्वार्यः ।

युधिष्ठिरः—(विलोक्य) अये भगवान् पुण्डरीकाक्षो वत्सश्च किरीटी । भगवन् अभिवादये । (किरीटिनं प्रति) एहि एहि वत्स । (अर्जुनः प्रणमति)

युधिष्ठिरः—(वासुदेवं प्रति) देव, कुतस्तस्य विजयादन्यस्य भगवान् पुराणपुरुषो नारायणः स्वयं मङ्गलान्याशास्ते ।

कृतगुरुमहदादिक्षोभसंभूतमूर्ति
गुणिनमुदयनाशस्थानहेतुं प्रजानाम् ।
अजममरमचिन्त्यं चिन्तयित्वापि न स्वां
भवति जैगति दुःखी किं पुनर्देव दृष्ट्वा ॥ ४३ ॥

(अर्जुनमालिङ्ग्य) वत्स, परिष्वजस्व माम् ।

कृष्णः—महाराज युधिष्ठिर,

Arjuna—May victory attend my noble brother!

Yudhisthira—(*Observing*) Oh, [here have arrived] the divine Lotus-eyed [Lord] and my dear, brother Kīrītīn! Divine [Lord], I bow to you. (*To Kīrītīn*) Come on, come on, my dear brother. (*Arjuna bows*)

Yudhisthira—(*To Vāsudeva*) Lord, whence can there arise anything else than victory to him whom the divine ancient Man, Nārāyaṇa, blesses with auspicious things?

In this world, [O] God, [a person] feels not misery after even contemplating you; what, then, after [actually] seeing [you, as I have done]—[you] whose form springs from the disturbance of [that primordial matter viz. Prakṛti], which gives rise to evolved products [such as] the great *Mahat* and others, who, as characterised by the [three] qualities, are the cause of the creation, destruction and sustentation of [all] created beings and who are unborn, immortal and inconceivable!

43

(*Embracing Arjuna*) Dear brother, embrace me.

Kṛṣṇa—Your Majesty Yudhisthira,

१ 'यित्वा भवन्तं' ग-द. २ 'जगददुःखं' ग-द.

व्यासोऽयं भगवानमी च मुनयो वाल्मीकिरामादयो

वृष्टबुध्नमुखाश्च सैन्यपतयो माद्रीसुताधिष्ठिताः ।

प्राप्ता मागधमस्ययादवकुलैराज्ञाविधेयैः समं

स्कन्धोत्तम्भिततीर्थवारिकलशा राज्याभिषेकाय ते ॥ ४४ ॥

अहमपि चार्वाकेण रक्षसा व्याकुलीकृतं भवन्तमुपलभ्यार्जुनेन सह स्वरिततरमायातः

युधिष्ठिरः—कथं चार्वाकेण रक्षसा वयमेवं विप्रलब्धाः ।

भीमसेनः—(सरोषम्) कासौ धार्तराष्ट्रसखो राक्षसः पुण्यजनापसदो येनार्यस्य महाश्वित्तविभ्रमः कृतः ।

कृष्णः—निगृहीतः स दुरात्मा नकुलेन । तत् कथय महाराज, किमस्मात् परं समीहितं संपादयामि ।

Here have arrived for your coronation, the divine Vyāsa and the sages, Vālmīki [Paraśu-] Rāma and others, and the commanders of the army, headed by Dhṛṣṭadyumna and led by the sons of Mādrī, along with the obedient-to-command families of the Māgadhas, Matsyas and Yādavas, carrying on their shoulders pitchers of water from holy places. 44

And I also came along with great haste in Arjuna's company, on learning that you have been put in distress by the demon Cārvāka.

Yudhisthira—How, [it is strange] we were thus deluded by demon Cārvāka!

Bhimasena—Where is that demon, the friend of the son of Dhṛtarāṣṭra, wretch of a holy man, who created great distraction of mind in my noble brother?

Kṛṣṇa—That villain has been seized by Nakula. Then tell [me], Your Majesty, what desire [of yours], further than this shall I accomplish.

१ अस्य श्लोकस्य स्थाने ' एते खलु भगवन्तो व्यासवाल्मीकिजामदग्न्यजाबालि-
प्रभृतयो महर्षयः कल्पिताभिषेकमङ्गला नकुलसहदेवासात्यकिप्रमुखाश्च सेनापतयो
यादवमस्यमागधकुलसंभवाश्च राजकुमाराः स्कन्धोत्तम्भिततीर्थवारिकलशास्तवाभिषेकं-
धारयन्ति ' इति गद्यमायाति लोचनविषयं ग-द-पुस्तकयोः

युधिष्ठिरः—न किञ्चिन्न ददाति भगवान् प्रसन्नः । अहं तु पुरुषसाधारणया बुद्ध्या संतुष्यामि । न खल्वक्तः परमम्यर्यायितुं क्षमः । पश्यतु देवः ।

क्रोधान्धैः सकलं हतं रिपुकुलं पञ्चाक्षतास्ते वयं
पाश्चाल्या मम दुर्नयोपजनितस्तीर्णो निकारार्णवः ।
त्वं देवः पुरुषोत्तमः सुकृतिनं मामाहतो भाषसे
किं नामान्यदतः परं भगवतो याचे प्रसन्नादहम् ॥ ४५ ॥

तथापि प्रीतश्चेद्भगवांस्तदिदमस्तु ।

(भरतवाक्यम्)

अकृपणमरुक्श्रान्तं जीव्याज्जनः पुरुषायुषं
भवतु चै भवद्भक्तिर्द्वैतं विना पुरुषोत्तम ।

Yudhisthira—There is nothing which the divine Lord does not grant, when [he is] pleased. As for myself, I am satisfied, [characterised as I am] with an understanding which is common to [all] men! Indeed, I am not able to request for anything further. May the Lord [just] see.

The entire family of the enemies has been killed by [us, being] blinded with anger, while we five have continued to be the same, unscathed. The ocean of humiliation to Pāñcālī, brought on by my unmoral deeds, has been crossed. You, Puruṣottama, Lord, are speaking with kind regards to me, who am [therefore really so] blessed. What else, further than this, can I possibly* solicit from the divine Lord, who is pleased [with me]? 45 Yet if the divine Lord is [so] pleased, then let this be!

(The Actors' Sentence)

May people live [the full span of] man's life [that is, a hundred years], exempt from wretchedness and unexhausted by illness. And may devotion to you, free from division, prevail [in the world], [O] Puruṣot-

१ ' एवं पुण्डरीकाक्ष ' इत्याधिकमत्र ग-दं पुस्तकयोः. २ ' अकृपणपतिः कामं ' ग-दं. ३ ' भगवन् भक्तिर्द्वैतं विना पुरुषोत्तमे ' ज.

दयितभुवनो विद्वद्वन्धुगुणेषु विशेषवित्
सततसुकृती भूयाद्भूपः प्रसाधितमण्डलः ॥ ४६ ॥

कृष्णः—एवमस्तु ।

(निष्क्रान्ताः सर्वे)

इति षष्ठोऽङ्कः

समाप्तमिदं वेणीसंहारं नाम नाटकम्

tama. May the king be loving towards the world, a kinsman to the learned, recogniser of speciality in merits, always performing meritorious deeds and conciliating the circle [of neighbouring princes]! 46

(All go out)

END OF ACT VI

Here ends the drama named Venīsaṁhāra.

भट्टनारायणकृतम्

वेणीसंहारम्

Critical and Explanatory Notes

Notes

ACT I

THE INTRODUCTION

वेणीसंहारम्—This is the title of the play. Grammatically it can be explained as (1) वेण्याः संहारः, वेणीसंहारः। वेणीसंहारमधिकृत्य कृतं नाटकं वेणीसंहारम् a drama having for its subject the collecting together, or the tying up, or the rearrangement (संहारः from सं + हृ) of the (single) braid of hair. Note that such forms are obtained, according to 'अधिकृत्य कृते ग्रन्थे' पा. 4. 3. 87, which prescribes in this sense the *taddhita* affix अण्. Now this affix causes Vṛddhi of the first vowel of the word, according to 'तद्धितेष्वचामादिः' पा. 7.2.117. So strictly our form would be वेणीसंहारम्. To avoid this we take the help of Kātyāyana's Vārtika 'तुवाख्यायिकाभ्यो बहुलम्,' which lays down that the *taddhita* affix अण् may optionally be dropped in the case of Ākhyāyikās. But our troubles are not over even with this help of Kātyāyana, for his Vārtika is not applicable in the present case, because the *Veṇisamhāra* is not an Ākhyāyikā (which by the by is a technical name for a species of prose composition such as the *Harṣacarita* of Bāṇa). To escape from this difficulty we either take the word Ākhyāyikā in the Vārtika in its most general sense viz. any literary composition which treats of a story (which then would include even a drama, or bluntly say that Kātyāyana must have meant आख्यायिकादिभ्यः by his आख्यायिकाभ्यः. (२) वेण्याः संहारः वेणीसंहारः, (षष्ठीतत्पुरुषः). This word is then metaphorically identified (अभेदोपचारात्) with the drama, wherein the rearrangement of the single braid prominently figures, the *upacāra* being based upon प्रतिपाद्यप्रतिपादकभाव, and being thus made an adjective to Nāṭaka it becomes neuter. (३) वेण्याः संहारः (वर्ण्यते) यस्मिन् (नाटके) तद् वेणीसंहारम् (व्यधिकरणबहुव्रीहिः). In these two latter cases वेणीसंहारम् becomes an adjective and is to be understood as a noun in the sense of the drama of that name, according to Vāmana's dictum 'विशेषणमात्रप्रयोगो विशेष्यप्रतिपत्तौ' काव्यालंकारसूत्र 1.5.10 (विशेष्यस्य प्रतिपत्तौ जातायां विशेषणमात्रस्यैव प्रयोगः,) which says that an adjective alone may be used when the noun which it qualifies can be easily understood. Exegetically the title has reference to the vow of

Bhīmasena, which forms the central topic of the play. When Draupadī was dragged by her hair in the Kuru-assembly, where the dyūta was proceeding, by Duśśāsana and when Duryodhana bared his thigh and showed it to the Pāñcāla princess, intimating thereby his desire that she should come and occupy it, Bhīmasena in anger vowed that he would tear open the chest of Duśśāsana and drink his blood and that he would break the thigh of Duryodhana with his mace, kick him on his head and *with his hands smeared with the blood of Duryodhana, rearrange the dishevelled hair of Draupadī, who was therefore to allow her to remain in that disordered state till he fulfilled his vow.* Now it is this latter part of Bhīmasena's vow concerning the rearrangement of Draupadī's dishevelled hair with hands gory with Duryodhana's blood, that is referred to in the title Veṇīsaṃhāra. It must be pointed out here that this particular portion of Bhīmasena's vow (printed in Italics above) has no sanction in the Mahābhārata. There is no reference to it in the Sabhāparva which describes the gambling, the dragging into the assembly of Draupadī and the various vows of the Pāṇḍava Princes. In the Śālyaparva also, which describes the slaughter of Duryodhana by Bhīmasena, we find no mention of Draupadī's dishevelled hair being tied by Bhīmasena with hands smeared with Duryodhana's blood. Further, in the description of the life the Pāṇḍavas led in the forest and in the capital of Virāṭa there is no reference to Draupadī's allowing her hair to continue disordered with a view to their ultimately being rearranged by Bhīmasena in the manner stated above. From the Sabhāparva onwards Bhīmasena has repeated his vow on many occasions, but nowhere is there any reference to his having vowed to rearrange Draupadī's dishevelled hair with hands stained with Duryodhana's blood. It would therefore, appear that this part of Bhīmasena's vow is Bhaṭṭa Nārāyaṇa's own invention and it is easy to see that from the dramatic point of view it is of the utmost importance. But this fact does not appear to have struck any of the previous annotators. For Bhīmasena's vow according to the Mahābhārata read 'एवमुक्त्वा तु कीन्तेयमपीह वसनं स्वयम् । समयज्वेक्ष्य पात्रालीमैश्वर्यमदमोहितः (दुर्योधनः) ॥ 28...द्रौपद्या प्रेक्षमाणायाः सव्यमूर्खमदर्शयत् ॥ 29 भीमसेनस्तमालोक्य नेत्रे उत्फाल्य लोहिते । प्रोवाच राजमध्ये तं समां विश्रावयजिव ॥ पितृभिः सह साहोक्त्यं मां स्म गच्छेद् दृकोदरः । यथेतमूर्खं

गदया न भिन्नां ते महाहवे ॥ 32 इदं च भूयो वक्ष्यामि सभामध्ये बृहद्वचः । सत्यं देवाः
 करिष्यन्ति यत्रो युद्धं भविष्यति ॥ 61 सुयोधनमिमं पापं हन्तास्मि गदया युधि । शिरः
 पादने चास्याहमधिष्ठास्यामि भूतले ॥ 62 वक्त्रः शूरस्य निर्वास्य पुरुषस्य दुरात्मनः ।
 दुश्शासनस्य रुधिरं पास्यामि मृगराडिव ॥ 63' अध्याय 92; 'मैव स्म सुकृतां
 लोकान् गच्छेत्पार्थो वृकोदरः । यदि वक्त्रो हि ते भित्त्वा न पिबेच्छोणितं रणे ॥ 21
 धार्तराष्ट्रान् रणे हत्वा मिषतां सर्वधन्विनाम् । शर्म गन्तास्मि न चिरात्सत्यमेतद् ब्रवीमि
 ते ॥ 22' अध्याय 99 समापर्व. Another thing to be noted in
 connection with the title *Veṇīsamhāra* is the double
 meaning of the word *Veṇī*, which also appears to have been
 ignored. *वेणी* means (1) the hair properly braided, with due deco-
 rations, a kind of arrangement that ladies living happily with
 their husbands used to have in ancient India. This could more
 correctly be designated as *दिवेणी* or *पञ्चवेणी*, according as the mass
 of hair was first divided into three or five sections (called *पेड*
 in *Marāṭhī*), before the ornamented arrangement was made;
 (2) the mass of hair tied in a single unornamented long braid,
 an arrangement adopted by the *virahīṇīs* and properly known as
एकवेणी. In olden days women in separation used to allow their hair
 tied in a single mass, to hang loosely on their back, somewhat
 analogous to what they now do, when bathed overhead, to allow
 the hair to get dried. This kind of unornamented arrangements
 continued till the return of the husband, who on his arrival
 united the single mass and rearranged the hair properly with
 appropriate decorations. This is the *वेणीमोक्ष* (more correctly the
एकवेणीमोक्ष), that is often referred to in descriptions of *virahīṇīs*
 and to which ladies in separation so eagerly look up. Now
 accordingly to the dramatic situation devised by *Bhaṭṭa Nārā-*
yaṇa, *Draupadī* was to regard herself as a *virahīṇī* and continue
 wearing a single mass of hair, till *Bhīmasena* fulfilled his vow
 and tied up her single braid (*veṇī*) into a new auspicious orna-
 mented arrangement. For, the fact that she suffered that egregi-
 ous insult at the hands of *Duśśāsana* even in the presence of the
Pāṇḍavas meant that to *Draupadī* they were as good as absent
 and continued to be so till the insult was avenged. This is the
 significance which *Bhaṭṭa Nārāyaṇa* attaches to the single braid
 of *Draupadī*, which further was to serve the purpose of keeping
 fresh the memory of her insult in the mind of her husbands. Thus
veṇī in the title *Veṇīsamhāra* possesses the second of the two
 senses noted above. The same sense is present in *Yudhiśṭhira*

‘अनुभवत् नगस्त्रिनी वेणीसंहारम्’ Act vi, but in ‘मुक्तवेणीं स्पृशन्’ i. 19 veṇī possesses the first sense. J. explains वेणीसंहारम् as वेण्याः संहारः उन्मोक्तः अत्र. This is quite a plausible interpretation; for when वेणी is understood in the second sense, in which it certainly must be understood, संहार may either be taken to signify संहरणम् or संयमनम् (tying up, rearrangement), as we have done or उन्मोक्तः or मोक्षः (untying, unloosening), as J. does. Both these senses; though diametrically opposed, ultimately convey the same idea *viz.* the proper rearrangement of the single braid. For in order to rearrange the braid, it must first be untied (thus संहारः = उन्मोक्तः), and when it is untied, it is certainly untied with a view to rearrange it in the proper form (thus संहारः = संयमनम्). Thus वेणीसंहार in short means either the arrangement or the tying up of the single braid (after of course unloosening it), or the unloosening of the single braid (in the process of rearranging it. But the latter interpretation, though intrinsically unoffending, has to be rejected in view of ‘संयमामि तावत्... प्राच्यायाः केशहस्तम्’ and ‘एष ते मूर्धजानां संहारोऽभिनन्दितः’. Act vi. 42.1 by which passages the author paraphrases वेणीसंहारम्, which he has used in the same connection. This means the poet intends to take संहारः in the sense of संयमनम्. A third way, for which also J. is responsible, runs वेण्या (हेतुना) संहारो (विनाशो दुःशासनादीनां) यत्. This makes the title refer to the slaughter of Duśśāsana and others, which was ultimately due to Draupadī's braid of hair being dragged by Duśśāsana. Thus there are three grammatical and three exegetical explanations of the title वेणीसंहारम्.

It is a well-known traditional custom of Sanskrit writers to begin their works with a salutation or benediction. This is called मङ्गल. It is credited with the power of removing obstacles and leading to safe completion the work undertaken. In dramas it usually takes the form of a benedictory stanza or stanzas, which are called Nāndī. For the efficacy and desirability of the Maṅgala vide मांगलिक आचार्यो महतः शास्त्रौघस्य मंगलार्थं त्रिदशब्दमादितः प्रयुङ्क्ते। मंगलादीनि हि शास्त्राणि प्रथन्ते वीरपुरुषकाणि भवन्ति आयुष्मत्पुरुषकाणि चाभ्येतारश्च त्रिद्वियुक्ता यथा स्युरिति पतञ्जलिः महाभाष्यः, ‘ननु मंगलस्य समाप्ति-साधनत्वं नास्ति। मंगले कृतेऽपि कादम्बर्यादौ निर्विघ्नपरिसमाप्त्यदर्शनात्। मंगलाभावेऽपि किरणावल्यादौ समाप्तिदर्शनादन्वयव्यतिरेकव्यभिचारोऽदिति चेत्। न। कादम्बर्यादौ विघ्नाद्बहुल्यात्समाप्त्यभावः। किरणावल्यादौ तु ग्रंथाद्बहिरेव मंगलं कृतमतो न व्यभिचारः।

ननु मंगलस्य कर्तव्यत्वे किं प्रमाणमिति चेत् । न । शिष्टाचारानुमितश्रुतेरेव प्रमाणत्वात् ।
समाप्तिकामा मंगलमाचरोर्दति श्रुतेः 'अजंमदृ'ऽ दीपिका..

1. Construe: -निषिद्धैरपि एभिः मधुकरैः ललितमकरन्दः, संभिन्नमुकुलः
(अत एव) इन्दोः करैः अन्तः दुरित इव (दृश्यमानः), हरिचरणयोः प्रकीर्णः अथ
पुष्पाणाम् अञ्जलिः अस्य सदसः नयनसुभगां सिद्धिं नः विधत्ताम् । (शिवरिणी)

The Sūtradhāra held in the cavity formed by joining together his two hands (अञ्जलिः = औजळ in Marāṭhī 'अञ्जलिस्तु पुमान् हस्तसंयुट्' मादनी) fresh fully blown flowers, replete with honey, ready to be offered in worship at the feet of Lord Viṣṇu. Bees attracted by their fragrance and their honey hovered round the hollow formed by his hands. He naturally desired that the flowers should not be touched by the bees, nor should their honey be devoured by them. He was therefore trying to ward them off (निषिद्ध), but his two hands being already engaged in holding the flowers, his efforts to drive the bees away were not quite so successful, with the result that the bees by their movements at least succeeded in rending unsteady (ललितं shaken ; stirred. 'प्रेङ्खोलितं तरलितं ललितं प्रेङ्खितं ध्रुतम्' अभिधानचिन्तामणि) the honey, if they could not suck it up. J. explains alternatively निषिद्धैः as 'prohibited by the Sāstras' quoting as from Manu 'छिद्राणि कीटजुष्टानि कुसुमानि विवर्जयेत्'. Though this can hardly be the meaning of निषिद्धैः, it can account for the Sūtradhāra's anxiety to ward the bees off. For, flowers already enjoyed by bees would be unsuitable for divine worship. Consequently J's explanation of ललितं as पीतं must be rejected. The second line contains an Utprekṣā, which is neither clear nor charming (चमत्कृतिजनक). The poet appears to us to have somehow brought in a reference to the moon in order to satisfy the definition of a Nāndī, which requires *inter alia* mention of the moon (Vide Appendix A). The cavityful contained flowers, of course white, the buds (मुकुलः-लम्) of which were fully (सम्) open. The filaments bedewed with honey were consequently clearly visible. And it is these honeyed filaments which, we think, are fancied to be the ambrosial rays of the moon, with which the cavityful is described to be as it were lined (दुरितं strewed, occupied, smeared) from the inside. This, in our opinion, is the best way of understanding the Utprekṣā. Other ways are also possible. To wit, (2) करैः...दुरितं इव

संभिन्नमुकुलः. The buds were fully blown. But the poet imagines that they were so blown because they were as though cut (छुरित-छुर छोरति to cut) from inside by the rays of the moon. This means that the flowers in the añjali are fancied to belong to that category, which blossoms during night under the influence of the moon. The Utprekṣā then becomes a हेतुप्रेक्षा, inasmuch as a cause for the opening of the flowers is fancied. संभिन्नमुकुलत्व was a fact. What was fancied was the reason for this viz. that the flowers were cut from inside by the rays of the moon. The Drama was being represented on a moonlit night. As the Sūtradhāra entered with a cavityful of fully blown flowers, rays of the moon found their way inside them. This leads the Sūtradhāra to imagine that the flowers were as though opened by the influence of the rays of the moon. (3) संभिन्नानि मिश्रितानि मुकुलानि यत्र. The añjali contained flowers which were intermixed (संभिन्न) with buds. And these buds are fancied to be the rays of the moon. That is how we understand the Utprekṣā according to this way. Note that इव is one of the regular words that reveal the presence of an Utprekṣā. Read 'मन्ये शङ्के ध्रुवं प्रायो नूनमित्येवमादिभिः । उत्प्रेक्षा व्यज्यते शब्दैरिवशब्दोपि तादृशः' काव्यादर्श ii 234. सिद्धिं नः—The stanza apparently has an un-Nāndī-like ring about it in so far as it contains a hope for 'our success,' whereas the ordinary Nāndī expresses a hope for the good of the audience. This objection is removed when we remember that the success hoped for is to be delightful (सुभग) to the eyes of the assembly. People have assembled to witness a drama. The Sūtradhāra hopes that success may attend his performance—a success that will delight the audience. So ultimately the hope refers to the good of the congregation. प्रकीर्ण, though a *p.p.* from प्र+कृ किरति, has the sense of *about to be scattered or offered.* When the Sūtradhāra uttered this stanza, the flowers had not already been offered, but they were going to be offered. Thus the निष्ठा or the *p.p.* termination त्त (here changed to ण) in प्रकीर्ण is not used in the ordinary sense of denoting a past action, but an action which was to commence in the near future, according to the Vārtika 'आदिकर्मणि निष्ठा वक्तव्या.' For a similar well-known use read 'मम मन्दभाग्यायाः पुनरेकैव दुहिता । सापि त्वया कस्मिंश्चिद्देशान्तरे दत्ता । कथमेवं दूरदेशस्थितेन जामात्रा सहास्याः पाणिग्रहणं भविष्यतीति चिन्तयात्मापि न मे प्रातिभाति' रत्नावलि i; 'अन्ये च बहवः शूरा मदर्थं त्यक्तजीविताः' गीता i. 9. पुष्पाणाम् अञ्जलिः is a Sanskritism for अञ्जलिपरिमितानि or अञ्जलिस्थानि पुष्पाणि.

2. Construe:—कालिन्याः पुलिनेषु केलिकुपितां, रामे रसमुत्सृज्य गच्छ-
न्तीम्, अश्रुकलुषां राधिकाम् अनुगच्छतः तत्पादप्रतिमानिवेशितपदस्य उद्भूतरोमोद्गतेः
प्रसन्नदयितादृष्टस्य कंसद्विषः अश्रुणः अनुनयः वः पुष्पातु । (शार्दूलविकीर्णितम्)

On the sands (पुलिन्म्) of the Jumna (कालिन्दी) Kṛṣṇa was enjoying the cowherds' rāsa dance, in which the Gopīs, including his special favourite Rādhā, took part. Kṛṣṇa, it would appear, inadvertently paid unusual attention to some other cowherdess, at which Rādhā was offended. She was very jealous of Kṛṣṇa's affection. She thought a rival was about to usurp her place. Tears stood in her eyes. She now lost all interest (रसः delight) in the play and at once started away in anger. Kṛṣṇa closely followed with a view to conciliate (अनु-नी) her and in doing so he planted (निवेशित) his feet exactly on the impressions प्रतिमा left by her feet in the sands. His affection for Rādhā was so genuine that contact with the very sand first touched by his beloved's feet thrilled his entire frame through transport of love. This was the most decisive and unmistakable proof of his sincere love for Rādhā. For if contact with the mere sand first touched by her thrilled him, how great would be his delight, if Rādhā herself were to be favourable to him? All this was duly noticed by the clever Rādhā, who, delighted at heart, cast at him a glance of gratification, which meant that Kṛṣṇa's conciliation had achieved its purpose. केलिकुपिता—केल्यां कुपिता angry or offended in the sport. The keli, of course, refers to the rāsa dance. केलिकुपिता would also mean केल्या कुपिता angry for very sport, feigning anger, but this meaning does not appear to be the one intended. रसः a kind of circular dance practised by cowherds, especially that in which Kṛṣṇa and the Gopīs took part. 'रसां विदग्धगाष्ठ्यां च क्रीडायामपि गोदुहाम्' विश्व. अश्रुभिः कलुषाम् turbid or bedewed with tears. The kaluṣatva refers to the fact that owing to tears rising the usual splendour of her face was lost. तस्याः पादयोः प्रतिमासु निवेशिते पदे येन. उद्भूता रोमोद्गतिः यस्य रोमोद्गतिः (रोम्णाम् उद्गतिः bristling or standing on end of the hair) is one of the eight सात्त्विकभावs of outward manifestations of the passion raging inside. Note 'स्तम्भः स्वेदोद्य रोमाञ्चः स्वरभंगोद्य वेपथुः । वेदपथ्यमश्रु प्रलय इत्यष्टौ सात्त्विकाः स्मृता' S. D. iii. 135-136. प्रसन्न...दृष्टस्य is a proleptic adjective. It shows the result of Kṛṣṇa's anunaya or conciliation. कंसद्विषः the slayer of Kaṁsa i.e. Kṛṣṇa. कंस was King of Mathurā, son of Ugrasena and maternal uncle of Kṛṣṇa, being the brother

of his mother, Devakī. While after the marriage of Devakī with Vasudeva, Kāṁsa was driving the happy couple home, a heavenly voice warned him that the eighth child of Devakī would kill him. Thereupon he put both of them into prison and kept the strictest watch over them. As soon as a child was born to Devakī, it was taken away by Kāṁsa and killed, and six children were disposed of in this way. The seventh child was Balarāma, but he was transferred, while yet unborn, from the womb of Devakī to that of Rohinī, the second wife of Vasudeva living in Gokula, and it was given out that Devakī had had an abortion. Kṛṣṇa was the eighth child, who was conveyed by Vasudeva inspite of Kāṁsa's vigilance, from his prison to the house of the cowherd-chief Nanda, where he was brought up as the son of Nanda and Yaśodā. When Kāṁsa came to know this, he sent several demons to work the death of Kṛṣṇa but he killed them all with ease. At last Kāṁsa invited Balarāma and Kṛṣṇa, for fighting duels with wrestlers at his court, whom he had instructed to kill them. But instead of killing their adversaries, the wrestlers themselves were killed and while Kāṁsa was making the last attempt to destroy his much dreaded enemy, Kṛṣṇa dragged him from his throne and killed him in open court. अक्षुण्ण (from अ+क्षुद्-क्षुणात् to tread upon) not trodden or trampled upon, not baffled, accepted, successful. वः पुष्पात् may nourish you, may lead you on to prosperity.

3. Construe—मयपुरदहने देव्या मप्रेम हष्टः, आसुरीभिः किमिदमिति मयात् संभ्रमात् च (दष्टः), शान्तान्तस्तत्त्वसारैः कर्षाभिः सकर्षणं (दष्टः), विष्णुना मस्मिन्नेन (मता दष्टः), दैत्यवीरैः अस्त्रम् आकृष्य उपशमितवधूसंभ्रमैः सगर्वाः (सर्द्धिः दष्टः), देवताभिः सानन्दं (दष्टः) धूर्जटिः युष्मान् पातु । (सम्भरा)

मयनिर्मितानि पुराणि मयपुराणि (मथ्यमपदलोपी समासः) । तेषां दहनं तस्मिन् at the (time of the) burning of the cities constructed by Maya. The reference is to विपुरदहनं brought about by Śiva. There were in ancient days three demons, Tārākṣa, Kamalākṣa and Vidyum-mālin by name, sons of Tāraka, who by propitiating Brahmā with rigorous austerities had obtained three cities. These were built for them by Maya, the architect of the demons and were made of gold, silver and iron and were situated in the sky, air and earth respectively. When these demons began to torment the world by wandering about here and there in their moveable

cities, Śiva at the request of the gods and with their co-operation burnt the three cities together with the inmates thereof, and consequently became known as Tripurāri, Purāntaka, Purārāti etc. 'ते तु लब्धवराः प्रीताः संप्रधार्य परस्परम् । पुरत्रयविमूढ्यर्थं मयं वनुर्महाराथाः ॥ 19 ततो मयः स्वतपसा चक्रे धामान् पुराणि च । त्रीणि काञ्चनमेकं वै रौप्यं काष्णायमं तथा ॥ 20 ' अध्याय 24: 'एकवाणेन तं देवास्त्रिपुरं परमेश्वरः । निजमे सासुरगणं देवदेवो महेश्वरः ॥ 35 वाणतेजोभिर्दग्धं तद्विप्रकीर्णं सहस्रधा । ... 36 एवं हि त्रिपुरं दग्धं दानवाश्चाप्यशेषतः । महेश्वरेण कुद्रेन त्रैलोक्यस्य हितेषिणा ॥ 37 ' अध्याय 27 कर्णपर्व. The present stanza describes how Śiva was gazed at with different feelings by different parties at the time of this great victory, which is celebrated by the Hindus even to this day by means of illuminations on the 15th day of Kārtika, which is known as Tripurī-Paurṇimā. Śivā's queen (देवी), Pārvtī, naturally looked at him affectionately, when he was displaying such wonderful valour. The demonesses (आसुरी) were terrified because they knew not what it all meant (किमिदमिति) and became confused (संभ्रमः hurry, confusion) for this very terror, not knowing what to do. शान्तं च तद् अन्तस्त्वच च, तदेव सारः येषां ते whose strength or essence lay in a quiet soul. To the sages quiet was the all-in-all of life. Anything which was opposed to शम was therefore by them disliked. The present phenomenon consequently excited in them nothing but a feeling of pity—pity for the poor demons that were about to be burnt to death and also for Śiva for his murderous activity, which was so glaringly opposed to their cherished śama. Viṣṇu merely smiled, signifying thereby his surprise at that tremendous fuss Śiva was making to burn the three cities, a feat which he could have accomplished in no time and with the greatest ease. This clause shows Bhaṭṭa Nārāyaṇa's distinct partiality towards Viṣṇu and reveals him to be a devotee of that deity, a fact which already must have occurred to the reader on a perusal of the first two stanzas which glorify that God. In this connection the reader's attention is invited to iii, 10 *infra* and our remarks thereon. Another thing to be noted here is that from the account of the tripuradahana contained in the Mahābhārata we learn that Viṣṇu actually co-operated with Shiva as his instrument by becoming the one arrow with which Śiva burnt those cities (कल्पयित्वा रथं दिव्यं ततो बाणमकल्पयत् । चिन्तयित्वा हरिं विष्णुमव्ययं यज्ञवाहनम् ॥ 30 शरं संकल्पयाचकं विश्वकर्मा महामनाः । 31 ' कर्णपर्व अ. 26). But Bhaṭṭa Nārāyaṇa here places

Viṣṇu on a detached pedestal of indifference, from which with an air of superiority he is smiling at Śiva's activity. This twisting of the original is highly significant and confirms the view regarding the author's religious creed mentioned above. The reading **सस्मितं च** for **सस्मितेन** appears to be a later emendation, introduced to secure some sort of symmetry with **सप्रेम**. But **सगर्वैः** baffles such attempt at symmetry. On the contrary **च** in '**सस्मितं च** introduces an element of dissymmetry. For if it was to be used to connect the various clauses, it should either find place in the last clause, or be repeated in every one. It is therefore better to have no **च** at all. Note that the **च** in the second half of the first line does not connect the two clauses, but merely **भयात्** and **संभ्रमात्**. **आकृष्याद्यम्** is more powerful than **आदायाद्यम्** and is therefore preferred. It is also more in keeping with the robust fearless character of the demons. **उपशमितः वधूनां संभ्रमः यैः** The hauteur of the demons was by no means toned down. They frankly prepared themselves for fight, quite undaunted, and allayed the confusion of their wives, who, in their characteristic feminine way, had a truer presentiment of the fate impending. **सानन्दम्**—This was natural; because it was at the special request of the god that Śiva had taken upon himself the task of destroying these demons. **धूर्जटिः** is Śiva. Explain **धूः भारभृता जटिः (= जटा) यस्य** who possesses heavy matted hair or **धूः गङ्गा जटिषु यस्य** having the Ganges in his matted hair. This stanza is a good example of a figure of a speech called **उल्लेख**, defined in S. D. as '**कचिद् भेदाद् गृहीतृणां विषयाणां तथा कचिद्**। **एकस्यानेकघोल्लेखः यः स उल्लेख उच्यते**' x. 37 and illustrated in '**प्रिया इति गोपवधूनिः शिशुरिति वृद्धैरधीश इति देवैः । नारायण इति भक्तेर्ब्रह्मेत्यग्राहि योगिमिर्देवः**'

According to a famous dictum of Bharata the Nāndī suggests the plot of the play ('**आशीर्नमस्त्रिया रूपः श्लोकः काव्यार्थसूचकः नान्दीति कथ्यते**') S. D. and D. R. also speak of '**श्लोकैः काव्यार्थसूचकैः**'. Looked at from that point of view the present Nāndī stanzas also yield suggestions of the plot of the play. Thus, the first stanza suggests the outrage committed by the voluptuous (मधुरः) Duryodhana and others on Draupadī in spite of the wholesome advice to the contrary given by Bhīṣma and others. This is how the suggestion in this stanza is usually explained. But this view, we think, is entirely wrong. For the outrage on Draupadī is now a matter of past history and does not form a part of the

plot of the play. We think the suggestion from this stanza should refer to Duryodhana's rejection of the overtures of peace made by Kṛṣṇa even against the advice of Nārada, Bhīma, Dṛoṇa, Gāndhārī and others and his subsequent impudence to capture the person of the Lord. The second line may suggest the tearing open of Duśśasana's chest by Bhīma with his sharp nails. The second stanza suggests generally the scenes of the first and the sixth acts. The tearful Draupadī angry at her insult long remaining unavenged and the victorious Bhīma now able to conciliate his beloved after carrying out his fearful vow. The suggestion in the third stanza can be more explicitly explained by referring it to the feeling with which different people looked at Bhīma when he became ready to work the ruin of the Dhārtarāṣṭras. Devī was Bhīma's queen Draupadī, who naturally looked at him with affection. Duryodhana and others by their actions who were no better than demons and their wives were therefore asurīs, who were inspired with terror and were confused. Sages like Nārada felt pity at the whole scene of slaughter where kinsmen killed kinsmen. Kṛṣṇa who was laughing in his sleeve, because he knew it was really he who was pushing the Kauravas and Bhīma was merely his instrument. The gods naturally were delighted to see the wicked destroyed.

For these three stanzas some Mss. read three others, which however are not incorporated in the text of any of the printed editions, except that of Kedāra Nātha Tarkaratna (1870), where they occur, being prefaced by 'पाठान्तरे नान्दी.' They run as follows : ' जयति स नाभिर्जगतां स्यर्गाभरन्ध्रोद्धवज्जगद्बीजः । दामोदरो निजो-
दरगह्वरनिक्षिप्तजगदण्डः ॥ १ अपि च । जयति स भगवान् कृष्णः शेते यः शेषभोग-
शय्यायाम् । मध्येपयः पयोधरपर इवाम्भोनिधिः कृष्णः ॥ २ अपि च । उतिष्ठन्त्या
रतान्ते भरमुरगपतो पाणिनैकेन कृत्वा । धृत्वा चान्येन वासा विगलितकवरींभारमंभं
वहन्त्याः ॥ भूयस्तत्कालकान्तिद्विगुणितमुरतप्रीतिना शौरिणा वः । शय्यामालिङ्ग्य नीतं
वपुरलसलसद्बाहु लक्ष्म्याः पुनातु ॥ ३' Translate: Glorious is that Dāmo-
dar [that is Kṛṣṇa] the support (नाभिः the nave of a wheel which supports the spokes, hence support) of the worlds, from the
hole of whose navel (स्य has no propriety) springs up [Brahmā] the seed [that is, the creator] of the universe and who [at the
time of universal destruction] throws the egg of the world in the abyss (गह्वरम्) of his own belly. 1 Moreover, glorious is that
divine Kṛṣṇa, who sleeps on the bed of the hood of [the lordly

serpent] Śeṣa in the middle of the water of the ocean, even like another dark coloured ocean. Moreover, may the body of Lakṣmī, with arms languidly (अलसं यथा तथा) moving [through exhaustion of sports], that was embraced and again brought back to the bed by Śauri [that is, Viṣṇu] whose delight in sexual sports became doubled at [the sight of] her beauty at that time, when she, her profuse braid of hair hanging loosely on her shoulders, was getting up at the conclusion of their sport supporting the weight [of her body] on the lordly serpent with one of her hands and holding by the other her garment protect you! 3. The last stanza contains too *uttāna* a description of the sambhoga śṛṅgāra between Viṣṇu and Lakṣmī and is really unsuitable for a Nāndī.

नान्वन्ते at the end of the Nāndī. The Nāndī generally consisted of a benedictory stanza or stanzas in praise of some favourite deity, with which a play in Sanskrit began. Technically it formed one of the 22 parts, such as Pratyāhāra, Avataraṇa etc. that constituted the Pūrvaraṅga. This latter was an elaborate religious ceremony which according to Bharata it was necessary to go through before a play actually commenced. For interesting details *vide* Nāṭyaśāstra adhyāya v, called Pūrvaraṅga-vidhāna. Later authorities left it to the option of the dramatist to go through all the items of the Pūrvaraṅga or not. But the Nāndī was compulsory. Read यन्नाथ्यवस्तुनः पूर्वं रङ्गविघोपशान्तये । कुशीलवाः प्रकुर्वन्ति पूर्वरङ्गः स उच्यते ॥ 22 प्रत्यहारादिकान्यङ्गान्यस्य भूयामि यद्यपि । तथाप्यवश्यं कर्तव्या नान्दी विघोपशान्तये ॥ 23 S. D. vi. For the definitions of Nāndī and Sūtradhāra *vide* Appendix A. The words नान्वन्ते सूत्रधारः occurring after the benedictory stanzas raise the question as to who recited the Nāndī. There appears to be no doubt that it was the Sūtradhāra who did it, for Bharata specifically lays down that he should do so (सूत्रधारः पठेत्तत्र मध्यमं स्वरमाश्रितः । नान्दी पदैर्द्वादशभिरष्टभिर्वाप्यलंकृतम् ' नाट्यशास्त्र v. 98). But then why not have the word सूत्रधारः—' precede the Nāndī stanzas to show that they are to be uttered by the Sūtradhāra? Answer to this objection appears to us to be this that the Nāndī was really no part of the drama, which began only when it was over. Besides it was well-known that the Sūtradhāra who figured prominently in the Pūrvaraṅga, recited it. The dramatist therefore did not think it necessary to put that stage-direction (सूत्रधारः=सूत्रधारो वदति is real-

ly a stage-direction) before the Nāndī stanzas, for stage-directions figured only in that part which constituted the drama proper. Another point to be noted in this connection is this. According to the ancient rule laid down by Bharata and mentioned by D. R. and S. D. the Sūtradhāra quitted the stage along with his followers as soon as the Pūrvaraṅga was over and an actor, called Sthāpaka, who resembled him in qualities and form entered to take his place (व्यसं वा चतुरसं वा शुद्धं चित्रमथापि वा । प्रयुज्यं रङ्गान्निष्कामेऽसूत्रधारः सहानुगः ॥ 149 प्रयुज्य विधिर्नैवं तु पूर्वरङ्गं प्रयोगतः । स्थापकः प्रविशेत्तत्र सूत्रधारगुणकृतिः ॥ 150' नाट्यशास्त्र V; 'पूर्वरङ्गं विधायादौ सूत्रधारो निवर्तते । प्रविश्य स्थापकस्तद्वत् काव्यमास्थापयेत्ततः ॥ 26 सा. द. vi.). So it is this Sthāpaka, who really figured in the Prastāvanā and introduced the subject-matter of the play (काव्यं काव्यार्थम् अभिनेयकाव्यकथा स्थापयति सूचयति अथैव स्थापकः). But in the Sanskrit plays, as we have them now, we find no mention of Sthāpaka and it is the Sūtradhāra who does all the business, which according to Bharata properly belonged to Sthāpaka. Viśvanātha explains this violation of the ancient rule by saying that now-a-days the Pūrvaraṅga is not properly performed and hence the Sūtradhāra alone does the whole business viz. reciting the Nāndī which is only a part of the Pūrvaraṅga, and conducting the Prastāvanā. *Vide* ' इदानीं पूर्वरङ्गस्य सम्यक्प्रयोगाभावादेक एव सूत्रधारः सर्वं प्रयोजयतीति व्यवहारः ' सा. द. vi. p. 265 (निष्पन्नं). The above quotation from Bharata lays down the length of the Nāndī to be either 8 or 12 padas. What is meant by pada is a disputed point. The ordinary meaning of 'a word' (' मुनिर्दन्ते पदम् ' ॥ 1.4.14) suits only a few cases, notably the Uttararāmacarita. Pada then is taken to mean a quarter of a stanza (in which sense the Nāndī of our play conforms to the rule, because it consists of 12 padas—3 stanzas), or the half of a line as determined by the caesura (in which sense the one-stanza Nāndī of the Śākuntala and others becomes āśṭapadā). अलमतिर्विस्तरेण enough of prolixity. The prolixity refers to the other parts of the Pūrvaraṅga, which the Sūtradhāra says he does not want to go through. For he finds he has captured the attention of the audience, which has grown eager to witness his representation. Any more elaboration of the Pūrvaraṅga will only make the assembly impatient and spoil the charm of the play. अलम् and कृतम् having the sense of 'enough of' 'away with' govern the instrumental case. 'अलं रूपणपर्याप्तिश्चक्रिवारणवाचकम्' अमरः.

4. Construe:—यः श्रवणमञ्जलिपुटपेयं भारताख्यममृतं कृतवान् , तम् अरागम् अकृष्णं कृष्णद्वैपायनम् अहं वन्दे । (आर्या)

The poet here is through the mouth of the Sūtradhāra offering his own homage to the author of the Mahābhārata, who has evidently supplied him with the necessary inspiration. The distinction between the Bhārata and the Mahābhārata, known to critics of the great epic, is certainly not meant here by Bhaṭṭa Nārāyaṇa. We think he uses Bhārata instead of Mahābhārata just for the sake of the metre. The Bhārata is identified with nectar, which necessitates the identification of the ear (with which the epic is heard) with the hollow (पुटः-टम्) of the añjali (with which nectar is drunk). This is technically an example of परम्परितरूपक ('यत्र कस्यचिदारोहः परारोपणकारणम् । तत्परम्परितम् S. D. x. 29). The identification with nectar suggests the great pleasure which the reading of the Mahābhārata is expected to afford. श्रवणमञ्जलिपुटं तेन पेयम् fit to be drunk by the hollow of the hands joined together in the form of the ear. The second line contains विरोधाभास or apparent contradiction. अराग and अकृष्ण apparently mean 'having no colour' and 'not dark' respectively. As going with Vyāsa they involve a contradiction; for Vyāsa did possess a colour viz. dark. So how could he be referred to as arāga and akṛṣṇa ? The contradiction is removed by taking अराग = free from passion, which is the result of the quality rajas ('रजो रागात्मकं विद्धि गीता xiv. 7) and अकृष्ण free from the dark quality viz. tamas, whose result is dulness. So the two adjectives together convey the idea that Vyāsa was free from both the two qualities, rajas and tamas, and was made of sattva (purity, goodness) only. The reading अकृष्णम् for अतृष्ण is not good. Absence of thirst is already indicated by saying that Vyāsa was arāga. Besides अतृष्णम् would lose the विरोधाभास, which the poet evidently intends. कृष्णद्वैपायन is a compound epithet of Vyāsa, each part of the compound also designating the same personality. He was called Kṛṣṇa, because he was swarthy in complexion and came to be known as Dvaipāyana, because soon after his birth he was deposited in an island, where also he was born. He became Vyāsa because he arranged the Vedas and gave them their present form. Note पराशरेण संयुक्ता सद्यो गर्भे सुषाव सा । जज्ञे च यमुनाद्वीपे पराशर्यः स वीर्यवान् ॥ 126...न्यस्तो द्वीपे स यद्बालः तस्माद् द्वैपायनः स्मृतः ॥ 128 अ. 64 ' यो व्यस्य वेदांश्चतुरो तपसा भगवाच्छुषिः । लोके व्यासत्वमापेदे काण्व्या-

कृष्णत्वमेव च ॥ 36 अ. 114 आदिपर्व. The compound is thus dissolved: कृष्णश्चासौ द्वैपायनश्च and द्वैपायन is explained as द्वीपम् अयनं न्यासस्थानं यस्य सः द्वीपायनः द्वीपायनः, एव द्वैपायनः by the addition of स्वायं अण् (which causes vṛddhi of the first member) according to 'प्रज्ञादिभ्यश्च पा. 5.4. 38, The account of his birth is interesting. *Vide* Chapter 61 Ādiparva. Satyavati (also called Matsyagandhā, Gāndhivati Yojangandhā) was really a daughter of King Vasu Uparicara and an Apasaras, called Adrikā, but was brought up as the daughter of a fisherman. While playing her father's ferry across the Jumna she once had as her passenger the sage, Parāśara, who was captivated by her beauty. To avoid the gaze of people sitting on the banks of the river, the sage by his miraculous power created a mist, under whose sympathetic veil union between the two took place. Immediately a boy was born, who was no other than the celebrated Vyāsa. Parāśara then restored to Satyavati her virginity, which was one of the conditions of their union भवन्तः परिपदयेसराः O you leader of the assembly. Pronouns as a rule have no vocative. भवद् however is an exception. Compare 'हे भवन्तः पौरजानपदाः' U.iii. सृ has the कृत् allix अ (ट) attached to it to form सर, when it is preceded by पुरः अग्रतः and अग्रे, according to पुरोयतोयेषु सते, पा. 3.2.18 (पुरस्सरः । अग्रतस्सरः । अग्रमग्रेणाग्रतो वा सरतीति अग्रेसरः । सि. कौ.). As this was the first occasion on which the play was being represented (compare नवनाटकदर्शनं), it is likely 'the leaders of the assembly included the Prāśnikas or judges, whose duty in ancient days it was to examine a play and make a report to the king with a view to award a prize to the author. *Vide* for the qualifications of these Prāśnikas Bharata's Nāṭyaśāstra xxvii. The reading तत्रभवतः should be rejected because तत्रभवान् refers to a person not within the hearing of the speaker. In तद्भवन्तः तद् has no propriety.

5. Construe:—एषः काव्यबन्धः अपरः कुसुमाञ्जलिः इव अत्र प्रकीर्यते । मधुलिहः मधुबिंदून् इव विरलान् अपि गुणलेशान् भजत । (आर्या)

काव्यबन्धः a poetical composition: The Sūtradhāra identifies this with 'another' cavityful of flowers, for one cavityful of real flowers has already been offered at the feet of Hari. The second line exhibits the Sūtradhāra's modesty.

मृगराजलक्ष्मणः मृगराज इति लक्ष्म यस्य तस्य. This word has founded many. The plain meaning appears to us to be 'one

whose designation or title is *Mṛgarāja*'. We know in Sanskrit words meaning a lion are attached to nouns to designate the best of the class e.g. पुरुषसिंहः, पुरुषकेसरी etc. So it appears the epithet *Mṛgarāja* was bestowed upon *Bhaṭṭa Nārāyaṇa* either on account of his eminence as a poet or as a *Brāhmaṇa*. (2) J. paraphrases *मृगराजलक्ष्मणः* by सिंहचिह्नस्य. This has been explained to mean that *Bhaṭṭa Nārāyaṇa*'s family-name, that is, surname was *Siṁha* and it is further conjectured that some of the *Sinha* families in Bengal probably belong to the same stock as our poet. This explanation appears to us to be entirely wrong. The word *Lakshman* shows the *Mṛgarāja* was the poet's *distinctive* designation or title, which a surname surely is not, for it is common to all members of the family. Thus it will be seen that the objection of some people that *Mṛgarāja* and *Bhaṭṭa* form a strange or odd grouping, because the one is an epithet proper to the regal or military caste and the other to the *Brāhmaṇa*, is not valid, for the objection is based on the idea that *मृगराज* means सिंह which as a surname, shows the person holding it to be a *Kṣatriya* and we have shown above that this idea is incorrect. (3) A third explanation is to take *मृगराज* = मृगेण शशेन राजते शोभते इति = द्विजराजः meaning the moon and punningly, the best of *Brāhmaṇas*. This also must be rejected. Titles can never be paraphrased. They are शब्दपरिवृत्यसह. (4) *मृगराजस्यैव लक्ष्म यस्य*. The *lakṣma* of a lion is his mane (*jatā*). *Nārāyaṇa* was also endowed with *jaṭa*, which in this case means a particular method of repeating the Vedic texts which may algebraically be represented as *ab, ba, ab, a* and *b* standing for two Vedic words. Thus the *jaṭāpāṭha* of नमो रुद्रेभ्यः is नमो रुद्रेभ्यः, रुद्रेभ्यो नमः, नमो रुद्रेभ्यः. This explanation stands self-condemned as being almost absurdly farfetched. It is possible the original reading was कविमृगराजलक्ष्मणः and then कविमृगराज would be a legitimate title, which can be compared with such titles as वेदान्तकेसरी, कीर्तनकेसरी etc. But it is not found in any Mss. महद् was an honorific title indicating great learning. J in his commentary on the *Mālatī-Mādhava* explains *Bhaṭṭa* as चतुःशास्त्राभिज्ञः. The reading अभिनवकृतिम् for कृतिम् would mean that the *Veṇīsaṁhāra* was a new play of *Nārāyaṇa*, but as no older plays of his are known, अभिनवकृतिम् is rejected. कवि...नुरोधत् out of regard for the poet's labours. उदात्तं यत् कथायाः वस्तु तस्मिन् यः गौरवः तस्मात् out of reverence for the sublime or lofty plot of the story. नव...कुतूहलात् out of curiosity to witness a new play. This appeal to

the audience to be attentive does not bespeak a great poet conscious of his powers. He has laboured hard to produce a good play. Whether he has succeeded therein or not he does not know. The audience should have some regard for his honest labours at least. Secondly, the poet has chosen a sublime story for his plot, which must command reverence from all people. Thirdly, if not for anything, at least for the very novelty of the play people should be attentive. Compare 'प्रणयिषु वा दाक्षिण्यादथवा सद्रस्तुपुरुषबहुमानात् । श्रुणुत मनोभिरवहितैः क्रियामिमां कालिदासस्य ' V. i. 2. भाव Sir. This is how his assistant addresses the Sūtradhāra, who calls him Mārīṣa. 'सूत्रधारं वदेद् भाव इति वै पारिपाश्विकः । 147 सूत्रधारो मारिषेति...148' S. D. vi. अर्थ...ज्ञया by the command of honoured Vidura. अर्थ is defined as कुलं शीलं दया दानं धर्मः सत्यं कृतज्ञता । अद्वोह इति येष्वेतत्तान् आर्यान् संप्रचक्षते ॥ ' 'कर्तव्यमाचरन्कार्यमकर्तव्यमनाचरन् तिष्ठति प्रकृताचारं स वा अर्थ इति स्मृतः ॥' विदुर was the younger brother of Dhṛtarāṣṭra and Pāṇḍu. When Vicitravīrya died without leaving any issue and the family of Santanu stood the danger of becoming extinct owing to Bhiṣma's rigorous vow of celibacy, Satyawatī invited Vyāsa, her son of virgin days, to beget issue on his brother's widows. Ambikā, the elder widow, closed her eyes at the time of her union with Vyāsa, being repulsed and frightened by his ugly form and appearance and by the stink of his body. Her son Dhṛtarāṣṭra consequently became blind and was for that reason regarded as unfit for the throne. Ambālikā, the younger widow, became pale and her son Pāṇḍu developed the same colour. On seeing that Ambikā's son was blind, Satyawatī requested Vyāsa to have another son for her. But Ambikā recoiled from the presence of the repulsive sage and sent to him one of her slave-girls dressed in her own clothes. This girl became the mother of Vidura and obtained freedom from slavery as a result of her union with the great sage. Vidura was remarkable for his great wisdom, righteousness, piety and devotion to Lord Kṛṣṇa. He particularly loved the Pāṇḍavas and saved them from many critical dangers. Note 'उत्तिष्ठन् (व्यासः) अब्रवीदेनाम् (अम्बिकादासीन्) अभुजिष्या भविष्यसि । अयं च ते शुभ गर्भः श्रेयानुदरमागतः । धर्मात्मा भविता लोके सर्वबुद्धिमतां वरः ॥ 42 स जज्ञे विदूरो नाम कृष्णद्वैपायनात्मजः । धृतराष्ट्रस्य वै भ्राता पाण्डोश्चैव महात्मनः । 43 आदिपर्व अ. 115 शौल्क्षजनं the body of actors. The word जन coming after a noun indicates either all the individuals of that class or a single in-

dividual; *e. g.* दासीजनः either all the slave-girls collectively, or one slave-girl. शैलालिनस्तु शैलषा जायाजीवा कुशाधिनः । भरता इत्यपि नटाः' अमरः शिल्पस्य ऋषेः अपत्यं शैलषः. Śilūṣa was an ancient teacher of acting and the actors are supposed to be his descendants, spiritually or lineally. अपरिहीयमानम् so as to leave no flaw, so that nothing will be found wanting. It is the *pres. p. pass* of ही with परि to abandon and is used adverbially and the sense in which it is so used is idiomatic. Properly it means किञ्चित् सौष्टवेण न परिहीयन्तं यथा तथा सौष्टवापरिहीयमानम् so that nothing will be abandoned by charm *i. e.* nothing will be defective. Compare 'सुविहितप्रयोगतया आर्यस्य न किमपि परिहास्यते' *S. i.* आतोद्य...विधयः operations such as the orderly disposition or arrangement (विन्यासः) of the (various) musical instruments. आतोद्यम् refers to the fourfold musical instruments *viz.* ततम् or a strinacd instrument such as a lute, आनद्धम् or a bound instrument such as a drum, सुषिरम् or a wind instrument such as a flute and घनम् or a solid instrument such as a cymbal. Note ततं चैवावनद्धं च घनं सुषिरमेव च । चतुर्विधं तु विज्ञेय-मातोद्यं लक्षणान्वितम् ॥ 1 ततं तन्त्रीकृतं ज्ञेयमवनद्धं तु पौष्करम् । घनं तालस्तु विज्ञेयः सुषिरो वंश एव च ॥ 2' नाट्यशास्त्र अ. 29; also 'ततं वीणादिकं वाद्यमानद्धं मुरजादिकम् । वंशादिकं तु सुषिरं कांस्यतालादिकं घनम् । चतुर्विधमिदं वाद्यं वादित्रातोद्यनामकम् ॥' अमरः प्रवेशकालः—This refers to the time of Lord's entrance into Yudhiṣṭhira's abode *i. e.* of his arrival there and not to the time of his entrance into Duryodhana's camp. After going to Yudhiṣṭhira and taking his leave, the Lord was to proceed to Duryodhana on his mission of negotiating peace. And it was in honour of this arrival of Kṛṣṇa that Vidura was issuing orders to commence festivities. तत्रभवतः of that revered one, पाराशर्य is Vyāsa, the son of the sage Parāśara. जामदग्न्य is Paraśurāmā, the son of Jamadagni. °जामदग्न्याः प्रमृतौ (at the head, at the commencement) येषां मुनिवृन्दारकैः (1) मुनिषु वृन्दारकाः the most eminent of the sages. (2) मुनयश्च वृन्दारकाश्च sages and gods. The second explanation is to be rejected as the previous compound contains the names of sages only. वृन्दारकः means a god or a deity, but at the end of compounds it has the sense of the 'chief or eminent among', like कुञ्जर, व्याघ्र etc. The word is explained as प्रशस्तं वृन्दं यस्य and is formed according to the Vārtika 'शृङ्गवृन्दाभ्यामारकन्', which gives us शृङ्गारकः and वृन्दारकः भरत...काम्यया through a desire for (doing) good to the family of Bharata. See शापितोसि गोब्राह्मणकाम्यया

यथेतत्सुवर्णकाण्डं न गृह्णासि ।' Mk. iii. भरत, the son of Duṣyanta and Śakuntalā was a remote ancestor of both Kauravas and the Pāṇadvas. After him India is known as Bharatavarṣa or Bhārata. The epic is also called Mahābhārata, because it records the history of the Bhāratas or descendands of Bharata, though there are other derivations of the name also. प्रतिपन्नं दौत्यं येन who has accepted the position of a messenger शिविरः is a camp. शिविरसंनिवेशः (the site of the camp, the place where the camp is situated) is unnecessarily clumsy and hence has been rejected. प्रस्थातुकामस्य desirous of starting. प्रस्थातुं कामः यस्य प्रस्थातुम् loses its final according to maxim as लुम्पेदवश्यमः कृत्ये तुं काममनसोरपि । समो वा तताहितयोमांसस्य पचि युद्धयोः ।' quoted in the तत्त्वबोधिनी on ' वृषोदरादीनि यथोपदिष्टम् ' पा. 6, 3. 19. The Bodhini further explains the maxim as कृत्यान्ते उत्तरपदे आवश्यकः अन्तं लुम्पेत् । अवश्यमन्तव्यः, आवश्यकं तव्यं । तथा तुमः काममनसोः परतः अन्तं लुम्पेत् । गन्तुकामः गन्तुमनाः समो हितततयोरन्तं वा लुम्पेत् सहीतः संहितः । सततः संततः । युद्धं च एतयोः परो यः मन् वातुः तस्मिन् परे मांसस्य अन्तं लुम्पेत् । मांसपचनी मांसाकः । ' सकलस्य जगतः यः प्रभवः (creation) स्थितिः (sustenance) निरोधः (destruction) तेषु प्रभविष्णुना (able). आहवः एव कल्यान्तानलः तस्य प्रशमः तस्य हेतुः the cause of extinguishing the fire of world-destruction. in the form of the war. आह्वयन्ते अरयः अत्र इति आहवः that in which enemies are challenged a battle. Both कल्पः and कल्यान्तः mean of world-destruction. ' संवर्तः प्रलयः कल्पः क्षयः कल्यान्त इत्यपि अमरः ' पारिपार्श्विकः or पारिपार्श्वकः is the Assistant of Sūtradhāra. Both forms of his name are grammatically correct, being derived from परि (round about) and पार्श्वः (side). He is always at the Sūtradhāra's side. Bharata thus defines him : ' सूत्रधारस्य पार्श्वे यः प्रकरोत्यमुना सह । काव्यार्थ-सूचनालार्पं स भवेत् पारिपार्श्विकः ॥ ' कुशलिः means a wandering minstrel or a bard, from कुशीलवौ, which signifies the two sons of Rāma and Sitā ' चारणास्तु कुशीलवाः ' अमरः). It will be remembered that Kuśa and Lava, under instructions from their preceptor Vālmiki, recited everyday Chapters from Rāmāyaṇa at the gate of Rāma's palace, on the occasion of the horse-sacrifice performed by him. Vide Rāmāyaṇa Uttarakāṇḍa cantos 93 and 94. This was the first occasion when a Kāvya, glorifying a king, was thus publicly sung, and the people, who in the later days made the singing of eulogistic stanzas in glorification of the kings their profession, derived their name from these early singers, viz.,

Kuśa and Lava, कुशीलव then came to mean an actor, a sense the word possesses in this passages. Later derivations based upon the loose morals, 'generally to be found among the actors, are 'कुत्सितं शीलं येषां ते कुशीलवाः। कुशीलं वान्ति इति वा। व्याख्यासुधा. The artificial character of these derivations is self-evident. भरत connects कुशीलव with कुश See 'नानातोयविधाने प्रयोगयुक्तः प्रवादने कुशलः। आतोद्येयतिकुशलो यस्मात्स कुशीलवस्तस्मात् ॥ 37' नाट्यशास्त्र 36. संगीतकम् a concert. सम्यग् गीतं यत्र तत् संगीतम्। तदेव संगीतकम्. 'गीतं च नृत्यं च वाद्यं च त्रयं संगीतमुच्यते.' कतमम्—compare 'अथ कतमं पुनर्कृतमधिकृत्य गास्यामि। S. i. ननु conveys a gentle rebuke and is best translated by 'Why'. The *Sūtradhāra* means to say that his Assistant ought to know he should sing with reference, to the autumn, which was just the season (असुमेव) in which they were talking. चन्द्रातपेन नक्षत्रग्रहैः कौञ्चहंसैः सप्तच्छद-कुमुदपुण्डरीक-काशकुसुमानां परागैश्च धवलितं दिशां मण्डलं यस्मिन् तम्. Whiteness is a peculiar characteristic of the autumn, which becomes specially noticeable after the gloom of the rainy season. The moon, the stars (नक्षत्रम्), the planets all begin to shine in their white refulgence, being no longer obscured by the veil of clouds. The curlews (कौञ्चः) and swans, both of white colour, make themselves prominent. The Saptacchanda trees with their white flowers blossom. Kūmuda and Puṇḍarīka are both white lotuses, the former specially designating the one bloom at night. 'सिते कुमुदकैरेव' 'पुण्डरीकं सिताम्भोजम्' अमरः. Kāśa is a kind of grass having white flowers ('काशस्तृणं रागभेदे' विश्वः). The pollen (परागः) of Kumudas and Puṇḍarikas and of the Kāśa flowers spread through the air and render all the quarters white. All these white objects generally figure in a typical description of the autumn. Note 'काशैर्मही शिशिरदीप्तिना रजंन्यो हंसैर्जलानि सरितां कुमुदैः सरांसि। सप्तच्छदैः कुसुमभारनतैर्वनान्ताः शुद्धीकृतान्युपवनानि च मालतीभिः ॥' Rs. iii. 2; also R. iv. 17-19; Mu. iii. 20.

Note that आतपः really means the light of the sun, which heats (आ समन्तात् तपति). But then the word became a synonym of light merely ('प्रकाशो द्योत आतपः' अमरः), with the results that a poet could speak of the cool delightful light of the moon as चन्द्रातप. The reading कोकनद for पुण्डरीक is rejected, because कोकनद conventionally is a red lotus. 'अथ कोकनदं रक्तकुमुदे रक्तपङ्कजे।' मेदिनी स्वादु जलं येषु ते स्वादुजलाः, जलाशयाः यस्मिन् reservoirs of water (such as lakes &c.) in which have sweet water. The rainy season,

which precedes, is marked by muddy and tasteless water. In the autumn water becomes clear and sweet to the taste. Note Rs. iii. 11 and 21; R. iv. 21.

6 Construe:—(अस्यां शरदि) सत्पक्षाः मधुरगिरः प्रसाधिताशाः मदीद-
तारम्भाः धार्तराष्ट्राः कालवशात् मेदिनीपृष्ठे निपतन्ति । (आर्या)

The stanza describes the fact so often referred to by Sanskrit poets, namely, that at the beginning of the rainy season the swans migrate to the Mānasa lake, because muddy water is said to be repugnant to them, and that they return to the earth on the advent of 'the autumn which is characterised by limpid water. Note among poetical conventions S. D. vii mentions ' जलधरसमये मानसं यान्ति हंसाः '. According to Mallinātha the swans return to the Mānasa lake during the rains, because in that season only the lake is free from snow, which at other times mars its beauty (' कालान्तरे मानसस्य हिमदुष्टत्वात् हिमस्य च हंसानां रोगहेतु-
त्वादन्यत्र गता हंसाः पुनर्वर्षात् मानसमेव गच्छन्तीति प्रसिद्धिः ' on Me. 11 q.v.). This description is couched in words which are paronomastic (श्लिष्ट) and which therefore indirectly suggest the downfall of the Kauravas. Every word has a double sense, the first referring to the phenomenon and the second conveying the suggestion. धार्तराष्ट्राः (1) swans. ' धार्तराष्ट्रः कारयेद्दहौ कृष्णास्यांघ्रिसितच्छदे ' हेमः ' राज-
हंसास्तु ते चञ्चूचरणैर्लोहितैः सिताः ॥ मलिनैर्मल्लिकाख्याते धार्तराष्ट्राः सिततरैः ॥ ' अमरः. Technically the dhārtarāṣṭra is a swan white in his body, but dark in his beak and feet. The significance of the name in this sense is thus expressed. धृतं निवासाय आश्रितं (मानसं शरी विहाय) राष्ट्रं मेदिनी येः ते धृतराष्ट्राः, त एव धार्तराष्ट्राः; (2) the sons of Dhṛtarāṣṭra, i.e. the Kauravas. सत्पक्षाः (1) सन्तः रुचिराः पक्षाः पतत्राणि येषां ते having beautiful wings; (2) सन्तः भीष्मद्रोणादयः पक्षाः सहायाः सन्ध्यायः वा येषाम् having for their partisans or for their friends good men such as Bhīṣma, Droṇa etc. 'पक्षो मासार्धके पाश्वे ग्रहे माय्याविरोधयोः । केशादेः परतो वृन्दे बले सखिसहाययोः । चुल्लीरन्ध्रे पतत्रे च वाजिकुञ्जरपार्श्वयोः ।' मेदिनी. मधुरगिरः (1) whose notes are sweet. मधुराः गिरः येषां ते. (2) Who are sweet in words, with the insinuation that they are hypocritical, their actions not conforming to those sweet words. Another way is to take सत्पक्षामधुरगिरः as one word, when going with the Dhṛtarāṣṭras, to be explained as सन् पक्षः येषां ते सत्पक्षाः पाण्डवाः इत्यर्थः । तेषु अमधुराः गिरः येषां ते who speak harshly of (the Paṇḍavas) whose cause is just. But this way is obviously farfetched. प्रसाधिताशाः

(1) प्रसाधिताः मण्डिताः आशाः दिशः यैः who have decked the quarters. As the swans fly along, that particular direction appears beautified by their rows. (2) *a* प्रसाधिताः = प्रकर्षेण साधिताः जिताः. who have completely subjugated the quarters. *b* प्रसाधिताः = प्रकर्षेण साधिताः प्राप्ताः. आशाः = मनोरथाः who have fully gained their desires. मदोद्धतारम्भाः (1) मदेन हर्षेण उद्धताः आरम्भाः व्यापाराः येषाम् whose activities are wild through joy. The swans become delighted at the passing away of the rains and at the advent of the autumn. (2) मदः = अहंकारः whose deeds are impudent through pride or vanity. कालवशात् (1) through the influence of the season *viz.* the autumn. (2) Through the power of Fate. मेदिनीपृष्ठे (1) on the surface of the earth, as opposed to the Himalayan heights where they had gone in the rains. (2) On the surface of the ground. निपतन्ति (1) descend; (2) will shortly fall dead. The present निपतन्ति denotes the immediate future. The present can be used for the near past or future, according to वर्तमानसामीप्ये वर्तमानवद्धा पा. 3-3-131 (‘वर्तमाने लट्’ इत्यारभ्य ‘उणादयो बहुलम्’ इति यावद् येनोपाधिना प्रत्यया उक्तास्ते तथैव वर्तमानसमीपे भूते भविष्यति च वा स्युः । कदा आगतोसि । अयमागच्छामि, आयमागमम् । कदा गमिष्यसि । एष गच्छामि गमिष्यामि वा । सि. कौ.). This stanza has been quoted by S. D. as an instance of शब्दशक्तिमूलवस्तुध्वनि or suggestion based on the (double-meaning) power of words. Note ‘अल शरद्धर्ननया प्रकरणेन धार्तराष्ट्रादिशङ्कानां हंसाद्यर्थाभिधाने नियमनात् दुर्योधनादिरूपोऽर्थः शब्दशक्तिमूलो वस्तुध्वनिः । इह च प्रकृतप्रबन्धाभिधेयस्य द्वितीयार्थस्य सूच्यत-यैव विवक्षितत्वादुपमानोपमेयभावो न विवक्षित इति नोपमाध्वनिर्न वा श्लेषः । S. D. x. p. 469. The second of the two above senses naturally struck the Pāripāśvika, for the use of the word Dhārtarāṣṭra to designate (व्यपदिश) the swans was certainly unusual. To him therefore the Sūtradhāra's words were suggestive (आशंसा suggestion, intimation) of inauspicious things. Consequently in confusion (संभ्रमम्) he uttered पापं शान्तं (भवतु), अमङ्गलं प्रतिहतं (भवतु) may sin be allayed, may evil be counteracted or averted. This ejaculation is used to express a pious wish that some untoward event, which the speaker fears, be averted. Compare the Marāthī ‘इडा पीडा टळो आणि अमंगल पळो.’ सवैलक्ष्यस्मितम् with a smile of embarrassment or amazement (वैलक्ष्यम्). The Sūtradhāra really had his sympathies with the Pāṇḍavas. He therefore, desired the overthrow of the Kauravas and made a covert reference to it in his apparently innocent description of the autumn. But when his

Assistant grew confused at the inauspicious tenor of his speech, he pretended to be embarrassed or amazed (वैलक्ष्यम्) at the Pārīpārśvika's sensitivenerves, smiled at his ignorance and proceeded to enlighten him regarding the meaning of the words. There was nothing alarming in his speech, he argued; he merely used the word Dhārtarāṣṭra to signify (व्यपदिश्) the swans in his desire (आशंसा) to describe the autumnal season. The Assistant retorted by saying that he did know (न-न) that dhārtarāṣṭra meant a swan, but there was no escape from the fact that the Sūtradhāra's words conveyed inauspicious suggestion, and that made his heart tremble. यत्सत्यम् is idiomatic for 'to tell the truth, indeed.' ननु conveys a gentle censure. The Sūtradhāra means to say that his Assistant ought to have seen that whatever inauspicious suggestion there was in his description of the autumn was now averted by Kṛṣṇa, who had himself assumed the role of a mediator. In order further to explain (तथा हि) his meaning, he depicts in the following stanza what he thinks would be the result of the Lord's mediation.

7. Construe:—अरीणां प्रशमात् निर्वाणवैरदहना पाण्डुतनयाः माधवेन सह नन्दन्तु । रक्तप्रसाधितभुवः (अत एव) क्षतविग्रहाश्च कुरुराजमताः स्वस्थाः भवन्तु । (वसंततिलका)

But it would appear the Sūtradhāra, even like Bhīmasena, did not want the fire of enmity (वैरमेव दहनः) to be extinguished (निर्वाण *p. p.* from निर् + वा to become extinguished) by means of a peace being brought about. He, therefore, ostensibly expressed a pious wish for the good of both the parties in order to allay the superstitious fears of his Assistant, but really he again shadowed forth by means of double-meaning words the fate that in his opinion awaited the Kauravas. Note that निर् + वा yields two past passive participle forms *viz.* निर्वाण and निर्वात. Of these निर्वाण is available in all cases except when the action refers to wind. Read 'निर्वाणोऽवाते' पा. 8. 2. 50 (अवाते इति च्छेदः । निःपूर्वाद्वातेर्निष्ठातस्य नत्वं स्याद् वातश्चेत् कर्ता न । निर्वाणोऽभिर्मुनिर्वा । वाते तु निर्वातो वातः । सि. को.). अरीणां प्रशमात् (1) owing to reconciliation of the enemies, that makes them quiet (शांत). (2) Owing to the slaughter or annihilation of the enemies, which also makes them silent in death. रक्त...भुवः (1) a रक्तेभ्यः अनुरक्तेभ्यः पाण्डवेभ्यः प्रसाधिता वितीर्णा भूः तेषां न्याय्यं राज्यार्थं यैः who have restored their legitimate

share of the kingdom to the Pāṇḍavas who would thus be attached to them. Note that in this compound the adjective रक्त is used proleptically. रक्त is not an ordinary characteristic of the Pāṇḍavas, but रक्तत्व is a result attending भूप्रसाधन or भूवितरण at the hands of the Kauravas. b रक्तेभ्यः अनुरक्तेभ्यः सुहृदादिभ्यः प्रसाधिता अर्पिता भूः राज्यं यैः who have bestowed on their devoted friends such as Karṇa a kingdom. Thus interpreted the adjective would refer to an ordinary characteristic of the Kauravas. c रक्ता सराणीकृता प्रसाधिता प्रकर्षेण साधिता वशीकृता च भूः यैः who have made the earth i.e. the inhabitants thereof entertain affection for them and thus captured them i.e. their hearts. Thus also the adjective becomes वस्तुस्वभावदर्शक. Explanation a however appears to us to be preferable. (2) रक्तेन प्रसाधिता भूः who have decked the earth with their blood. This they would naturally do when they are destroyed by the Pāṇḍavas. क्षतविग्रहाः (1) क्षतः विग्रहः संग्रामः यैः who have ended war by restoring to the Pāṇḍavas their just share (2) विग्रह = शरीरम्. क्षताः विग्रहाः येषां whose bodies are shattered. 'विग्रहः समरे काये विश्वः. Note that in the ostensible meaning the construction is रक्त...भुवः (अत एव) क्षतविग्रहाश्च, while in the suggestion, which is the Sūtradhāra's real meaning, it becomes क्षतविग्रहः (अत एव) रक्त...भुवश्च. The reason for this change is plain. स्वस्थाः (1) स्वेषु तिष्ठन्ति ते who reside in themselves, have nothing to disturb them, are at ease. (2) स्वः स्वर्गे तिष्ठन्ति तेः who reside in heaven i.e. are dead, by way of euphemism 'सुस्थिते च मृते स्वस्थः' विश्वः. स्वर in this case is an avyaya or indeclinable in the sense of heaven ('स्वरव्ययं स्वर्गनाकत्रिदिवत्रिदशालयाः' अमरः). The compound then becomes स्वस्थाः (स्वर् + स्थ). The intervening visarga is dropped, according to the Vārtika 'वर्षरे शरि वा विसर्गलोपो वक्तव्यः' which means that when a visarga is followed by श्, प्ल or स्, itself followed by a hard consonant, it is optionally dropped. When it is not dropped, it is either retained or changed to अ, प्ल or स्, respectively. Thus विष्णु + स्थाता = विष्णु स्थाता, विष्णुः स्थाता or विष्णु-स्थाता. This stanza is again an instance of शब्दशक्तिमूलध्वनि. It is quoted in K. P. as an illustration of the dictum that अश्लीलत्वम् 'indecenty' (of which inauspiciousness is a variety) is a merit, when the inauspiciousness refers to a future event. Read 'अत्र प्रशमात्' इति 'स्वस्थाः' इति मरणार्थकत्वाद् अश्लीलेऽपि भाव्यमङ्गलसूचनाद् गुणः । दूर्योधनामङ्गलस्य नायकमङ्गलत्वेन गुणत्वं बोध्यम्' प्रदीपः साधिक्षेपम् reproachfully.

Bhīmasena was already angry. He could not stand the idea of peace being concluded with the Kauravas. And when in such a mood he heard the Sūtradhāra uttering a pious wish for the good of the Kauravas, he burst into the following angry stanza in a tone of reproach. Owing to his excitement he was incapable of understanding the hidden meaning of the Sūtradhāra. कृथामङ्गलपाठक vain utterer of auspicious things. Bhīmasena means to say that the Sūtradhāra's auspicious utterance was bound to turn out fruitless, for inspite of what the Sūtradhāra might say he was going to kill the Kauravas. अपसदः (अप दूरं सीदति असौ) one who sits apart, a low man. At the end of compounds it has the sense of 'vile' 'wretched' 'the most degraded among.' Technically it refers to the children of six degrading connections i. e. of men of the first three castes with women of the castes inferior to their own. Read 'विप्रस्य त्रिषु वर्णेषु नृपतेर्वर्णयोर्द्वयोः । वैश्यस्य वर्णे चैकस्मिन् षटेतेऽपसदाः स्मृताः' Manu; x. 10.

8. Construe:—लाक्षागृहानलविषाजसमाप्रवेशः नः प्राणेषु वित्तिनिचयेषु च प्रहृत्य, पाण्डववधूपरिधानकेशान् आकृष्य धार्तराष्ट्राः मयि जीवति स्वस्थाः भवन्ति (विम्.) । (वसंतनिलका)

Bhīmasena here enumerates the principal wrongs done to him and his brothers by the Kauravas and emphatically denies the possibility of his enemies' ever resting in peace as long as he is alive. लाक्षागृहानलश्च विषाजं च समाप्रवेशश्च तैः. लाक्षानिर्मितं गृहं लाक्षागृहम् (मध्यमपदलोपी), तस्मिन् अनलः. When the Pāṇḍavas grew popular among the subjects owing to their manifold virtues and all citizens began to speak of Yudhiṣṭhira as the successor of Dhṛtarāṣṭra, Duryodhana was alarmed and somehow wanted to get rid of his inconvenient cousins. He induced therefore his father to send them for a few days' residence to Vārāṇavata, a city on the Ganges, not far away from the capital, Hastināpura, whose beauty and prosperity some clever ministers, impelled by Dhṛtarāṣṭra, had praised in open court in the presence of the Pāṇḍavas. Purocana, Duryodhana's Mleccha councillor, had under instructions from his master already built a magnificent house of lac (लाक्षागृहम्) in Vārāṇavata, to which, according to Duryodhana's plan, Purocana was to set fire, when the Pāṇḍavas were safely lodged therein. But Vidura came to know of this wicked plan in good time and in enigmatic language informed

Yudhiṣṭhira, at the time of his departure, of the kind of danger that he was running in going to Vāraṇāsvata. He also sent a clever digger who cut a secret subterranean passage from the house of lac. Then on a certain day, on coming to know that Purocana was thinking of putting into practice his fell purpose, the Pāṇḍavas left the house by the underground passage, Bhīmesana first having set fire to it and thus burnt to death Purocana himself. In this way Duryodhana's wicked plan was foiled. *Vide* for the incident M. Bh. Ādiparva, Chapters 154-160. Note that लाक्ष्मणदहनम् really means the fire which was intended to be set to the house of lac. For we know from the Mahābhārata that it was Bhīmasena himself and not Duryodhana's agent, Purocana, that set the house on fire. विषमिश्रितमन्नं विपात्रम्—During the course of their juvenile sports Bhīmasena used to overpower the Kauravas in every event and humiliate them in many ways. The Kauravas consequently came to entertain deadly hostility towards him and tried to bring about his death by various means. One of these was the administering of poisoned food, which was twice resorted to. The first time Bhīmasena with his superhuman strength digested the poison. On the second occasion while he was lying asleep, motionless through the effect of the poisoned food of which he had partaken no small quantity, Duryodhana and his companions bound his hands and feet and threw him into the Ganges. At the bottom of the river he was bitten by nāgas of virulent venom, which by a kind of homeopathic action cured him of the earthly poison and he then began to work havoc among the nāgas themselves. Vāsuki, their chief, took him to Pātāla, where as a special favour he was given rasa or purified mercury to drink, as a result of which he obtained the strength of an ayuta (ten thousand) elephants (Compare by the by vi 17 *infra*). After a week's residence in Pātāla he returned to Hastinapura to the great delight of his sorrowing mother and brothers. For the incident *vide* Ādiparva; Chapter 137-139 and read तथान्यदिवसे राजन् हन्तुकामोऽत्यमर्षः (दुर्योधनः) ।...46 भोजने भीमसेनस्य ततः प्राक्षेपयद्विषम् ।...47 तच्चापि भुक्त्वाऽजरयदविकारो वृकोदरः । विकारं नाभ्यजनयत्सुतीक्ष्णमपि तद्विषम् ॥ 48' अ. 137; ततो दुर्योधनः पापस्तद्भक्ष्ये कालकूटकम् । स्वयं प्रक्षेपयामास भीमसेनजिघांसया । 15 स्वयमुत्थाय चैवाथ हृदयेन क्षुरोपमः । स वाचाभूतकल्पश्च भ्रातृवच्च सुहृद्यथा । 16 स्वयं प्रक्षिपते भक्ष्यं बहू भीमस्य पापकृत् । प्रमक्षितं च भीमेन

तं वै दोषमजानता ॥ 17 ॥ अ. 138: 'यस्ते पीतो महाबाहो रसाये वीर्यसंभृतः ; तस्मात्ताजायुतबलो रणेऽपृष्यो भविष्यसि ॥ 24 ॥ अ. 139. समाप्रवेशः—This refers to the entrance, so cunningly effected by Duryodhana and others, of Yudhiṣṭhira and his brothers into the specially erected gambling hall for the purpose of playing dice, an entrance which proved so fatal to the fortune of the Pāṇḍava princes. Duryodhana was inspired with envy at the uncommon prosperity and wealth of Yudhiṣṭhira, which he witnessed on the occasion of the Rajasuya sacrifice performed by the Pāṇḍava in his capital, Indraprastha. He was also smarting under the humiliation of being laughed at by Bhīmasena in that wonderful hall built by Maya for Yudhiṣṭhira. Śakuni, the evil genius of Duryodhana, proposed to deprive the Pāṇḍavas of all their enviable wealth by means of gambling of which he was a past master. Dhṛtarāṣṭra was induced to consent to the proposed gambling match and a challenge was quickly sent to Indraprastha through the unwilling Vidura. It was considered unrighteous for a Kṣatriya to refuse a challenge. Yudhiṣṭhira therefore accepted it and went to Hastinapura along with his brothers and there in a specially constructed hall, in the presence of elders like Bhīma, Dhṛtarāṣṭra, Viradura and Droṇa and of numerous kings, he lost, owing to the deceitful tricks of Śakuni all his wealth and possessions and ultimately himself and his brothers and even their wife, all of whom were consequently reduced to slavery of the Kauravas. Duryodhana thereupon ordered Draupadī to be brought into the assembly and when she protested, Duśśāsana was sent to bring her. He dragged her by her hair into the hall in spite of her protestations and later on pulled her garment in an attempt to deprive her of it. At last Dhṛtarāṣṭra intervened and being pleased with Draupadī, he restored at her request, Yudhiṣṭhira and his brothers to freedom. The Pāṇḍava princes thereupon started for their city. But Duryodhana and Śakuni then realised that they had merely scotched the serpents and not killed them. A fresh challenge was therefore again sent and the Pāṇḍavas returned from half the way and there was a second sabhāpraveśa. Then followed what is known as the anudyūta, wherein the stake was that the vanquished party should reside in a forest for thirteen years, after which one year was to be passed *incognito*. Yudhiṣṭhira as before lost. Thus we see that समाप्रवेश really refers to two

occasions. *Vide* for these incidents Sabhāparva, Chapters 74 to 102, which we strongly recommend students to read. When these fourteen years passed away, the Pāṇḍavas emerged from their obscurity and demanded from Duryodhana their legitimate share of kingdom. Duryodhana was unwilling to part with any land and an appeal to arms seemed inevitable. It was at this time that Lord Kṛṣṇa tried to negotiate peace and avert the catastrophe and with this negotiation our play, as we have seen, begins. It should be noticed that chronologically the compound लाक्षा...प्रवेशैः is not correct. It should be विषाजलाक्षागृहानलसमाप्रवेशैः प्राणेषु—By विषाज the life of Bhīmasena alone and by लाक्षागृहानल the life of all the Pāṇḍavas were sought to be taken. वित्तनिचयेषु—The Pāṇḍavas lost their heaps of wealth owing to their entrance into the fatal gambling hall. Note the idiomatic use of the locative in नः प्राणेषु वित्तनिचयेषु च प्रहृत्य having struck at our lives and our heaps of wealth. आकृष्य...केशान् (परिधानं garment)—This refers to incidents that happened after the sabhāpraveśa was effected. The reading आकृष्ट...केशाः is tame while आकृष्ट...केशान् lays the finger straight on the most grievous wrong. In this connection we cannot resist the temptation of quoting the following pathetic stanzas: 'ततो जवेनाभिससार रोषाद् दुःशासनस्तुताभिर्गर्जमानः । दीर्घेषु नीलध्वज चोर्मिमत्सु जग्राह केशेषु नरेंद्रपत्नीम् ॥ 41 ये राजसूयावभृथे जलेन महाकृतौ मन्त्रपूनेन सिक्ताः । ते पाण्डवानां परिभूय वीर्यं बलात्प्रमृष्टा वृतराष्ट्रजेन ॥ 42 स तां पराकृष्य सभासमीपमानीय कृष्णामतिदीर्घकेशीम् । दुःशामनो नायवतीमनाधवचर्ष वायुः कदलीमिवार्तम् ॥ 43' सभापर्व अ. 89; 'तच्छ्रुत्वा पाण्डवा सर्वे स्वानि वासांसि भारत । अवकीर्योत्तरीयाणि सभायां समुपावेशन् ॥ 39 ततो दुःशामनो राजन्द्रौपद्या वसनं बलात् । सभामध्ये समाक्षिप्य व्यपाक्रुद्धं प्रचक्रमे ॥ 40' अ. 90. स्वस्था भवन्ति (किम्) will they rest at ease? 'This is a question of appeal. The effect of it is to deny emphatically the possibility of the Dhārtarāṣṭras' becoming svastha as long as Bhīmasena is alive. In Sanskrit we say that in this sentence we must understand काकु, which means a modulation of voice resorted to in uttering a stanza so as to give it an interrogative force. 'भिन्नकण्ठध्वनिधरैः काकुरित्यभिधीयते ।' quoted in S.D. ii.; 'काकुः त्रिविधं विकारो यः शोकभीत्यादिभिर्ध्वनैः' अमरः. This device of using Kāku sentences is one of the marked peculiarities of Bhaṭṭa Nārāyaṇa's style.

वासुदेव...सृष्यमाणः not tolerating or brooking peace with the Kurus (sought to be effected) by Vāsudeva's going (as a

mediator). कुरु here means the descendants of Kuru. It should once for all be remembered that Kuru was a remote ancestor of both the Pāṇḍavas and the Dhārtarāṣṭras. It was after him that the famous battle-field was named Kurukṣetra. Strictly then Kurus, Kauravas, Kauravyas etc. mean even like Bharatas both the sons of Pāṇḍu and Dhṛtarāṣṭra. But the terms derived from Kuru became restricted in sense and usually meant the Dhārtarāṣṭras. पृथु... भ्रुकुटिः-पृथुश्चासौ ललाटतटश्च, तस्मिन् घटिता; पृथु... घटिता विकटश्चासौ कीनाशस्य तोरणे त्रिशूलः, स इव आचरन्ती विकट-त्रिशूलयमाना; पृथु... घटिता विकट...यमाना च भीषणा भ्रुकुटिः यस्य whose fierce frown is formed on the surface of his broad forehead and looks (lit. acts) like the formidable (विकट) trident on the arched gateway (तोरणोऽस्त्री बहिर्द्वारम् ' अमरः) of the God of death (' कृतान्ते पुंसि कीनाशः ' अमरः). Bhīmasena frowned in anger and his frown was marked by wrinkles on his forehead which divided it in three parts. Thus it looked like a trident and as it foreboded the death of the Kauravas, it is aptly likened to the trident on Death's arch. The crescent-shaped forehead where the frown was visible may also be taken to stand for the arched gateway where the trident rested. That the frown is marked by a three-fold division of the forehead is an idea common enough. Note ' बद्धान्धकारया त्रिपताकया भ्रुकुटया पुनरिव त्रियामां परिवर्तयन् ' हर्षचरित् उ. 4, Par. 6. (our edition). भ्रु (भ्रू or भृ) कुटिः-टी. f. contraction or knitting of the eyebrows, a frown कीनाश is explained as ' की ' इति अव्ययं कुत्सायाम् । की कुत्सितं नाशयति (who destroys people in evil ways) । यद्वा क्लिश्नाति किञ्चिन्ने वा (who torments people) । ' व्या. सु. The reading विकटभ्रुकुटिना दृष्टिपातेन is easy and is for that reason likely to be a later emendation. आपिबन्... पातेन as though drinking us all by casting a glance. निष्क्रान्तौ go out of the stage, exit. Either say सूत्रधारः पारिपाथिकश्च निष्क्रान्तौ, or simplify अभिनेतारौ जनौ निष्क्रान्तौ. प्रस्तावना is the Introduction. For definition *vide* Appendix A.

साजुनयम् in a persuasive tone. आर्य- This is how an elder brother is technically addressed. ' आयौति पूर्वजो भ्राता ' भरतः अनुमतम् agreeable. भरतपुत्रः is an actor, so called because he is a spiritual descendant of Bharata, who, according to tradition, invented the drama. शैल्यो भरतः सर्वकेशी भरतपुत्रकः । ' हैमः. Descent

in India is traced in two ways, lineally and spiritually. 'वंशो द्विधा । जन्मना विद्यया च.' पश्य—Sahadeva is pointing out to Bhīmasena the hidden meaning of the Sūtradhāra's stanza by plainly paraphrasing the important words. For, Bhīma was not in a mood to detect the covert reference.. यथार्थम् (अर्थम् अनतिक्रम्य) not transgressing the sense intended, quite in conformity with it, appropriate. This is an अव्ययीभाव compound, formed in the sense of अनतिक्रमि or non-transgression, which is one of the senses of यथा, according to 'अव्यय-विभक्तिसमीपसमृद्धिबुद्धयर्थभावत्ययासंप्रति etc.' ('a long Sūtra which gives the various senses in which an Avyayībhāva compound can be formed') पा. 2. 1. 6. क्षतजम् that which flows from a wound, blood. The reading 'इति पठित्वा अन्यथा अभिनयति' is bad. For it is not possible to bring out the real meaning of the Sūtradhāra by mere gesticulations. Bhīmasena moreover could not have understood it in this way in his present mood. सोपालम्भम् tauntingly. Bhīmasena's speech is ironical. He says that to the other Pāṇḍavas the Kauravas are brothers—to him they are of course inveterate enemies—with whom peace must be effected by all means. Therefore it is not proper for them to think inauspicious things about them. The word भ्रातरः is used purposely. सन्धेयः Fit to be made peace with. Bhīma's speech suggested that other Pāṇḍavas felt not anything for the doing of the Kauravas. This irritated Sahadeva. He therefore said in anger (सरोषम्),

9 Construe : राजा निषेद्धा न स्यात् चेत् पदे पदे कृतवैरान् धृतराष्ट्रस्य तनयान् कः तव अनुजः क्षमेत । (पथ्यावक्त्र)

Sahadeva means to say that his other brothers feel, equally with Bhīmasena, the insults (वैरम् act of hostility, provocation) offered to them at every step by the Kauravas. Only they do not grow impatient like Bhīma, because they have too great a regard for the King viz. Yudhiṣṭhira. तव अनुजः is a significant expression. As brothers of Bhīma they cannot possibly put up with the insults in a tame manner. Bhīma was a man of highly impulsive temperament. Though often extremely violent in thought and word, he always remained non-violent indeed out of regard for his elder brother. Compare his words in the Sabhāparva, when, on being asked by Duryodhana as to whether Draupadī was

or was not rightly won in the dyūta, he declares 'यथेष गुरस्माकं धर्मराजो महामनाः । न प्रभुः स्यात्कुलस्यास्य न वयं मर्षयेमहि ॥ 12 ईशो नः पुण्यतपसां प्रणानामपि चेश्वरः । मन्यते जितमात्मानं यथेष विजिता वयम् ॥ 13 अ. 92. Saha-deva here is almost paraphrasing Bhīma's words on that occasion with a view to remind him of what he-himself had then said and to impress upon him the necessity of curbing his temper. But to-day Bhīma is far too much exasperated. All along he has remained non-violent, because he hoped one day to have his revenge. But now he sees that if peace be effected, his cherished revenge will be impossible. He, therefore, declares that he will no longer have anything to do (भिन्न) with them all and will seek his revenge single-handed. एवमिदम् so it is i. e. you are unwilling to take action against the desire of the King. But I am prepared to do so. Our ways therefore part (भिन्न).

10 Construe:--शिशोरेव मम कुरुमिः यद् वैरं प्रवृद्धं खलु, तव आयो हेतुः न भवति, किरीटी न (भवति), युवां च न (भवतः) । जरासन्धस्योरःस्थलमिव पुनरपि विरुद्धं संधिं भीमः कुरुधा विघटयति, यूयं घटयत । (शिखरिणी)

Bhīma is here pointing out why, in the matter of avenging the wrongs the Kauravas had done them, he was not likely to fall in line with his brothers. From their very childhood it was he who had been the special object of hatred to the Kauravas. In spite of his brothers he must therefore see to it that Kauravas were properly dealt with. It should be noted that what Bhīma was saying was true. Of all the Pāṇḍavas the Kauravas most hated Bhīma and also dreaded him most. It was he who ultimately killed them all. In the latter half of the stanza he is hurling defiance at his brothers, 'Try however they might to bring about peace, he was determined to see that it would be broken no sooner it was effected. आयः refers to Yudiṣṭhira. किरीटी is Arjuna. किरीटः--टं विद्यते अस्य. He was so called because a diadem (किरीटः--टम्), given to him by Indra, shone resplendently on his head in battle. Note 'किरीटं सूर्यसंकाशं भ्राजते मे शिरोगतम् । रणमय्ये रथस्थस्य सूर्यपावकसन्निभम् ॥ 29 अच्छेद्यं रुचिरं चित्रं जाम्बूनदपरिष्कृतम् । इन्द्रदत्तमनाहार्यं तेनाहुर्मां किरीटिनम् ॥ 33' विराटपर्व अ. 43. जरा...मिव like the stout or massive (स्थलम्) chest of Jarāsandha. The reference is to the story of Jarāsandha; King of Magadha, who was possessed of superhuman physical strength. King Bṛhadraṭha

of Magadha had no son. In despair he retired to a forest along with his two wives, the twin-born princesses of Kāśī, in order to practise penance. There he chanced to meet a great sage, named Caṇḍakaśūka who gave him a charmed mango-fruit, which was to be eaten by his wife and which was to give him a son. The Banaras princesses cut the fruit in two and ate it. The result was they each gave birth to half the body of a boy. Grieved at this unnatural phenomenon the two sisters in consultation arranged to throw the two halves of the boy's body at a crossway in the city. A demoness, named Jarā, wandering about in search of human food, found these two halves, which, when joined together by her, developed into a fine powerful boy, whom the demoness restored to the King. The boy was significantly named Jarā-sandha, as the halves of his bodies had been joined together by Jarā. Jarā-sandha, on succeeding his father, imprisoned 86 thousand kings in order to perform a human sacrifice to Rudra. Before the Rājasūya sacrifice of Yudhiṣṭhira was performed Kṛṣṇa (for whom Jarā-sandha had come to entertain inveterate enmity owing to his slaughter of Kāṁsa, who was Jarā-sandha's son-in-law), Arjuna and Bhīma went to Jarā-sandha and demanded the release of the imprisoned monarchs. The Magadha king having refused, a single combat ensued between him and Bhīmasena, which lasted without cessation for 15 days. Bhīma cut the body of Jarā-sandha in two, but it again grew whole (विरूढ) and Jarā-sandha commenced the fight afresh, Kṛṣṇa thereupon gave a signal to Bhīma, profitted by which the Pāṇḍava prince again cut Jarā-sandha in two and threw the halves crosswise on the ground. This completed Jarā-sandha's destruction: It is this fact of cutting as under the body of Jarā-sandha, after it had again grown whole, that is referred to by Bhīmasena in the third line. For the story of Jarā-sandha *vide* Sabhāparva, Chapters 17-25 and read 'ते (शकले) चतुष्पथनिक्षिप्ते जरा नाभाय राक्षसी । जग्राह मनुजव्याघ्रमांसशोणितभोजना ॥ 52 कर्तुंकामा सुखवहे शकले सा तु राक्षसी । संयोजयामास तदा विधानुबलचोदिता ॥ 53 ते समानीतमात्रे तु शकले पुरुषर्षभ । एकमूर्तिधरो वीरः कुमारः समपद्यत ॥ 54' अ. 17; 'तस्य नामाकरो-चैव पितामहसमः पिता । जरया सन्धितो यस्माज्जरासन्धो भवत्वयम् ॥ 11' अ. 18; 'तदा तद्युद्धमभवद्विनानि दश पञ्च च । अनाहारं दिवारात्रमविश्रान्तमवर्तत ॥ 38 अ. 24; 'ततस्त्वाज्ञाय तैस्त्रैव पादमुत्क्षिप्य भासतिः । द्विधा बभञ्ज तद्गात्रं प्राक्षिपद्विननाद

च । 16 पुनः सन्धाय तु तदा जरासन्धः प्रतापवान् । भीमेन च समाबन्ध्य बाहुयुद्धे चकार ह ॥ 17... पुनः कृष्णस्तमिरिणं द्विधा विच्छिद्य माधवः । व्यस्यस्य प्राक्षिपत्तु जरासन्धवधेऽस्य ॥ 19 भीमसेनस्तदा ज्ञात्वा निर्विभेदं च मागधम् । द्विधा व्यत्यस्य पादेन प्राक्षिपच्च ननाद ह ॥ 20 शुष्कमांसास्थिमेदस्त्वग्भिन्नमस्तिष्कपिण्डकः । शवभूतस्तदा राजन् पिण्डीकृत इवावभौ ॥ 21' अ. 25. विरूढ has a double sense. It means 'healed up, rendered whole,' when going with उरःस्थलम्, and 'effected, formed' when going with सन्धिः. Thus the sentence becomes पुनरपि विरूढं जरा...स्थलमिव पुनरपि विरूढं सन्धिं विघटयति. Note that सन्धि here just means 'peace' and does not paronomastically mean 'the union of the two halves,' as some think. विघट to break, divide asunder.

अतिसंभूतः क्रोधः येषाम् whose anger has exceedingly gathered together, who are extremely enraged. गुरुः means an elderly relation, here a brother, our worthy brother. कदाचित् म्रियते will perhaps get angry. खेदः originally meant physical pain or exhaustion, then mental pain or agitation, vexation, and then anger, which is also a kind of mental agitation. The last meaning is pertinent in the present case, considered in the light of the following speech of Bhīmasena. The same meaning 'feel aggrieved,' does not appear to us to be satisfactory. किं नाम... जानाति—Bhīma is surprised to hear from Sahadeva the possibility (नाम has the sense of संभावना) of Yudhiṣṭhira's ever becoming angry. He was all along under the impression that his elder brother knew kṣamā or forgiveness alone. To learn from Sahadeva that he knows anger too (खेदमपि) is therefore quite a news to him! The whole speech is highly ironical. The sentence गुरुः...जानाति is to be understood with the author's favourite ककु, which is here very happy and intensifies the irony so much. 'You are incapable of feeling anger. Your all-in-all lies in kṣamā'—this was a common taunt which Draupadī and Bhīma often administered to Yudhiṣṭhira. Compare Draupadī's words to the king in Vanaparva, Ch. 28 'नूनं च तव नैवास्ति मन्युर्भरतसत्तम । यत्ते भ्रातृंश्च मां चैव दृष्ट्वा न व्यथते मनः ॥ 35 न निर्मन्युः क्षत्रियोऽस्ति लोके निर्वचनं स्मृतम् । तदद्य त्वयि पश्यामि क्षत्रिये विपरीतवत् ॥ 36.'

11. Construe;—पाञ्चालतनयां द्रुपसदसि तथाभूतां दृष्ट्वा वल्कलधरैः (अस्माभिः) व्याधैः सार्धं वने सुचिरमुषितम् । विराटस्य आवासे अनुचितारम्भानिभृतं

स्थितम् । (एवं गतेऽपि) गुरुः खिन्ने मयि खेदं भजति (किम्), अद्यापि कुरुषु न
(भजति किम्) । (शिखरिणी)

Bhīmasena wants to explain (पश्य) to Sahadeva why he thought Yudhiṣṭhira was incapable of anger and why he was surprised at Sahadeva's remarks that he would get angry. Occasions had arisen in the past when anger on the part of Yudhiṣṭhira would have been most proper. But he did not get angry. How then could he have that feeling now? If he had, it would indeed be a great surprise! तथाभूताम् who had become like that *i. e.* who had been reduced to that condition. This is a most compressed and a most impressive epithet. It at once recalls to the mind the picture of the helpless Draupadī in her courses, rudely dragged by her hair and her garment in that assembly, and all that shameless indignity to which she was subjected by Duśśasana. तथाभूताम् is really equal to दुःशासना-कृष्यमाणवसनकेशां नमीक्रियमाणां क्रन्दन्ती च. This way of describing Draupadī's helpless condition in a general way is more effective than if actual words to convey the sense intended had been used. Besides the condition, to which Draupadī had been reduced, was to Bhīma so horrible that he could not describe it in so many words. J's explanation of तथाभूतां as ऋतुमती नम्रा च is wrong. For, ऋतुमती was not a condition to which she had been reduced by the enemy and नम्रा does not represent the truth. Draupadī had never been stripped naked; only an unsuccessful attempt to do so had been made. दृष्ट्वा—This and the following words in the first half of the stanza are all significant. Thus दृष्ट्वा having actually seen, न तु श्रुत्वा. Actual sight of the humiliation of a loved one is certainly far more painful and exasperating than hearing an account of it. नृपसदसि—The insult was aggravated by the fact that it was inflicted in the assembly of kings. It is a matter of common experience that humiliation suffered in public is more galling than if it were received in private life. It was besides a most mortifying sight for the Pāṇḍavas to witness their beloved wife subjected to such indignity in the presence of those very kings, whom they had before brought under their sway. पाञ्चालतनयाम् the daughter of the king of the Pāṇcālas. Draupadī was not an ordinary woman. India's bluest blood ran in her veins. An insult to her was

therefore most provoking ! But what did we do ? We merely looked on ! Oh, how humiliating ! Such is Bhīma's suggestion. In Sanskrit the name of a country designates the people as well as the king thereof. Thus Pāṇḍālā means the country of that name, the people of that country and its king. व्याधैः सार्धम् in company with hunters. Good company often serves to alleviate the miseries brought on by circumstances. But who were our associates ? Hunters ! Oh, what a fall ! सुचिरम्—for a very (*su*) long time. A day or two of such residence would perhaps have been tolerable. But twelve long years—Oh, that was simply unbearable ! And we did it all ! वल्कलधरैः (वल्कलानां धराः धारकाः तैः) putting on or dressed in, barks. We did not have even good garments. Oh, what a degradation for members of royal family ! Compare ' विजित्य यः प्राज्यमयच्छदुत्तरान् कुरुनकुप्यं वसु वासवोपमः । स वल्कवाससि तवाधुना हरन् करोति मन्युं न कथं धनंजयः ' Ki.i.35. अनुचिताश्च ते आरम्भाश्च तैः निभृतं गुप्तं यथा स्यात् तथा in a way unknown to others, or secretly (*i.e.* concealing our identity), by means of occupations (आरम्भः) improper (for us). Thus refers to the latter part of the wager in the anudyūta which was to the effect that the vanquished party was to live twelve years in a forest and further to pass one year *incognito*, during which time if its identity was found out, a further residence in the forest for twelve years more was to follow as a penalty. Note ' महाधनं ग्लहं त्वेकं श्रुणु भो भरतर्षभ ॥ 9 वयं वा द्वादशाब्दानि युष्माभिः द्यूतनिर्जिताः । प्राविशेम महारण्यं रौरवाजिनवाससः ॥ 10 त्रयोदशं च स्वजनैरज्ञाता परिवत्सरम् । ज्ञाताश्च पुनरन्यानि वने वर्षाणि द्वादश ॥ 11 अस्माभिर्निर्जिता यूयं वने द्वादश वत्सरान् । वसध्वं कृष्ण्या सार्धमजिनैः प्रतिवामिताः ॥ 12 त्रयोदशं च स्वजनैरज्ञाता परिवत्सरम् । ज्ञाताश्च पुनरन्यानि वने वर्षाणि द्वादश ॥ 13 त्रयोदशं च निवृत्ते पुनरेव यथोचितम् । स्वराज्यं प्रतिपत्तव्यमितरैरथवेतैः ॥ 14 ' समापर्व 98. This 13th year the Pāṇḍavas passed at the palace (आवासः) of King Virāṭa, disguising themselves under various assumed names and following various professions quite unworthy (अनुचित) of themselves. Thus Yudhiṣṭhira lived there as a gambler, introducing himself as a Brāhmaṇa, a friend and favourite of Yudhiṣṭhira, by name Kaṇka (' कंको हि नाम्ना विषयं तवागतो व्रती द्विजातिः स्वकृतेन कर्मणा ।...35 युधिष्ठिरस्यापि सखामवं पुरा...36 ' विराटपर्व 9). Bhīma announced himself as a Śūdra by caste, named Balala, a clever cook, who had seen service under Yudhiṣṭhira and was made head of Virāṭa's

culinary department (' जात्यास्मि शूद्रो बललेति नाम्ना जिजीविषुस्त्वद्विषयं सभागतः ॥ 17 युधिष्ठिरस्यापि महानसे पुरा बभूव सर्वप्रभूरन्नपानदः ।...18 अ. 10). Arjuna appeared as a eunuch under the name Bṛhannalā and was appointed instructor to Princess Uttarā in music and dancing (' स तव राजानममित्रादाव्रवीद् बृहन्नलाहं नरदेव नर्तकी ॥ 8' अ. 11). Nakula went in the character of Yudhiṣṭhira's Groom-in-Chief, Granthika by name, and was made the Aśvapati of Virāṭa (' तवाश्वबन्धः सुतृप्तो भवाम्यहं कुरुष्व मामश्वपतिं यदीच्छसि ॥ 6... जानंस्तु मामाह स चापि पाण्डवो युधिष्ठिरो श्रन्थिकमेव नामतः ॥ 10' अ. 12). Sahadeva said he was a Vaiṣya, by name Ariṣṭanemi, and had served under Yudhiṣṭhira as his chief cowherd and was there called Tantri-pāla (' वैश्योऽस्मि नाम्नाहमरिष्टनेमिर्गोसंख्य आसं कुरुपुंगवानाम् ॥ 12... तेषां (पाण्डवानां) गोसंख्य आसं वै तन्त्रीपालेति मां विदुः ...17' अ. 13. Finally, Draupadī approached Queen Sudeśṇā of Virāṭa, introduced herself as a servant and friend of Draupadī by name Mālīnī, and accepted service as a Sairandhrī (' वासश्च परिधायैकं कृष्णा सुमालिनं महत् । कृत्वा वेषं च सैरन्ध्र्याः कृष्णा व्यचरदातवत् ॥ 2... मालिनी चेति मे नाम स्वयं देवी चकार ह कृष्णा कमलपत्राक्षी सा मे प्राणसमा सखी ॥ 45' अ. 14). Note that it is a mistake to suppose, as people often do, that Sairandhrī was Draupadī's proper name assumed to conceal her identity at Virāṭa's court. Her assumed name was Mālīnī, as we know from above. Sairandhrī is a common name applied to a class of female artisans, who work in the houses of others, but who do not thereby lose their independence. 'सैरन्ध्री परवेदमस्था स्ववशा शिल्पकारिका' अमरः. The last line contains two kākus or questions of appeal. मयि खिन्ने गुरुः खेदं भजांत (किम्), अद्यापि कुरुषु खेदं न (भजति किम्). भजति has the sense of the near future: will entertain anger. This line is a direct answer to Sahadeva's words कदाचित् खिद्यते गुरु.' By the two kākus used Bhīma wants to insinuate that anger towards him is most improper, while towards the Kurus it is most proper. But if Sahadeva's statement were correct, Yudhiṣṭhira would be acting just the other way! This stanza is quoted in K. P. iii. as an instance where kāku conveys by suggestion the intended sense. ' अत्र मयि न योग्यः खेदः, कुरुषु तु योग्यः इति काक्का प्रकाश्यते ' p. 75. The stanza is further quoted in K. P. vii as an instance of the poetical defect called न्यूनपद, in so far as certain words have to be supplied viz. अस्माभिः before उपितं, स्थितं etc. and इत्थं before खिन्ने. But Mammaṭa is here a trifle too fastidious,

as this circumstance can hardly make the stanza defective, at least in the eyes of an ordinary critic, for he understands the words supplied very easily without any stretch of imagination. For otherwise, if we carried Mammaṭa's principle to its logical consequences, stanzas like 'गच्छाम्यच्युत दर्शनेन भवतः किं तृप्तिरुत्पद्यते' K. P. p. 207 would contain the doṣa न्यूनपद, inasmuch as अहं has here to be supplied before गच्छामि. The last line decides the meaning to be attached to the root खिद् in this passage. For, खिन्न in खिन्ने मयि undoubtedly means क्रुद्ध. It is thus clear that in the five or six formations from खिद् which occur in this passage, the root has the sense of 'to get angry.' No other sense would do. J is manifestly wrong when he construes the forth line as 'मयि खिन्ने सति गुरुरद्यापि कुरुषु खेदं न बहति इत्यन्वयः.' Another way of construing the stanza is पाञ्चालतनयां दृष्ट्वा, (अस्माकं) वने उषितं (भावे क्तः, वासमित्यर्थः) दृष्ट्वा, आवासे स्थितं (स्थानं) च दृष्ट्वा, गुरुः खिन्ने मयि खेदं भजति. This means that the gerund दृष्ट्वा is to be connected with भजति. But this way is inadmissible for two reasons. First, this construction means that only Yudhiṣṭhira saw Pāncālī in that condition. It makes पाञ्चालीदर्शनं युधिष्ठिरकर्तृकं only. Secondly, it makes वने वासः and आवासे स्थानम् युधिष्ठिरव्यतिरिक्तपाण्डवकर्तृकं. This is manifestly not what Bhīma has in his mind. He wants to suggest that they *all* had gone through those humiliations. Our construction पाञ्चालतनयां दृष्ट्वा वने (अस्माभिः) उषितम् etc. makes पाञ्चालीदर्शनं, वने वास and आवासे स्थानं all सकलपाण्डवकर्तृकं, which is the sense intended.

तन् then, therefore, *i. e.* because Yudhiṣṭhira would thus be unreasonably angry with me. I should really have nothing to do with him. Go you to him therefore. अतिचिरं प्रवृद्ध य अमर्षः (anger) तेन उदीपितः (ablaze) तस्य. Bhīma means his anger has now been allowed to gain strength for a sufficiently long time. The limit has been passed (अति). Action must follow now. राजानम् — Note to Bhīma, Yudhiṣṭhira at present is not a गुरु, he is merely राजा.

12 Construe:—मया युष्मच्छासनलङ्घनाहंसि मग्नेन स्थितं नाम, स्थितिमताम् अनुजानामपि मध्ये (मया) विगर्हणा प्राप्ता नाम । अद्य एकं दिवसं क्रोधोल्लासितशोणितारुणगदस्य कौरवान् उच्छिन्दतः मम (त्वं) गुरुः न असि, अहं तव विधेयः न (आस्मि) । (शार्दूलविक्रीडितम्)

Bhīma has already declared his intention of revolting against the authority of Yudhiṣṭhira in the matter of wrecking his vengeance on the Kauravas. He is, in this stanza, depicting the undesirable results that he fears would follow such revolt. *viz.* the sin (अहम्) of having transgressed (लङ्घनम्) the command (शासनम्) of an elder brother and the censure (विगर्हणा) that he would stand exposed to in the midst of the brothers, who had always been keeping to their bounds (स्थितिम्) duly following the bounds or ordinances that are set to an individual) and declared he is prepared (नाम) to suffer them. युष्माकं शासनं, तस्य लङ्घनं तदेव अहं: तस्मिन् मम plunged, from मस्ज्-मज्जति. मया ममेन स्थितम् is an impersonal construction. नाम is used in the sense of अभ्युपगम or acceptance, 'I prefer,' 'I am prepared to suffer'. 'नाम प्रकाश्यकुत्सयोः संभाव्याभ्युपगमयोरलौके विस्मये कुपि' हेमचन्द्रः. This sense of नाम in this and the following line is misunderstood by many. The reading लङ्घनाम्भसि is evidently a deliberate emendation on the part of some third-rate scribe, who thought ममेन would suit अम्भसि better. But one must remember, that 'plunged in sin' is quite a common concept, suggesting as it does the comparison of sin with ocean. Besides लङ्घनाम्भसि loses a very important factor in Bhīma's mental state *viz.* the idea of sin. Bhīma is conscious that the course at present he is about to adopt involves sin. Yet his ire is so pitched that he is prepared to incur it. अनुजानां मध्ये—The meaning is: All my younger brothers will not go against the desires of Yudhiṣṭhira. But I am prepared to do so. In the midst of them *i. e.* in contrast with them I shall incur censure *from the public* as being a disobedient younger brother. But I prefer it (नाम). Another way is to take अनुजानां मध्ये = at the hands of younger brothers. They would all remain obedient to Yudhiṣṭhira and would naturally censure me if I proved disobedient. That is the idea. This way is not quite so good. Bhīma's younger brothers would not quite censure him, even though they thought his action censurable. Besides, it is better to refer the 'vigarhaṇā' as coming from the public. A third way is to take अनुजानां मध्ये = along with my younger brothers. This makes the second line mean: Up to this time I remained silent along with my ever obedient anujas and thus incurred censure. But I would no longer do so. This means that censure was levelled against Bhīma and his anujas for not having revolted against Yudhiṣṭhira's authori-

ty long before. But *this was not a fact*. This interpretation should therefore be rejected. Note that स्थितं and प्राप्तं are used in the sense of the immediate future. For Bhīma is referring to the results that *would follow* his revolt. क्रोधेन उल्लासिता (from उद् + causal of लस् to brandish or flourish high), शोणितेन अरुणा (gory with blood) च गदा यस्य. This adjective is partly proleptic. Bhīma would raise his sword on high and proceed to kill the Kauravas. His sword would *then* become red with blood. उच्छिन्दतः *pres. part.* from उद् + छिद् छिनत्ति to cut, destroy, annihilate. The present participle has the sense of the immediate future. अयं एकम् दिवसम् to-day, for (just) one day. Bhīma wants to emphasise the fact that his revolt against Yudhiṣṭhira would last only for a day, during the course of which he would be able to annihilate the Kauravas. दिवसम् is an accusative of time showing duration, used according to 'कालाध्वनोरत्यन्तसंयोगे' पा 2, 3. 5. (इह द्वितीया स्यात् । मासं कल्याणी । मासमधीते । मासं गुडधाना । कोशं कुटिला नदी । कोशमधीते । कोशं गिरिः । अत्यन्तसंयोगे किम् । मासस्य द्विरधीते । कोशस्यैकदेशे पर्वतः । सि. कौ.) गुरुः elder brother, who as such deserves to be obeyed, 'विधेय'. (विधातुं शक्यः) whom it is possible to control obedient. विधेयो विनयग्राही वचनेस्थित आश्रयः 'अमरः.

उद्धतम् haughtily. This is used adverbially. आत्मगतम् to himself. आत्मनि गगं स्याद् यथा तथा in such a way as to make the speech heard by oneself alone. This is a stage direction. This of course does not mean that Sahadeva is to mutter his speech within him. He must utter it loudly enough to be heard by the audience. But Bhīma is dramatically supposed not to hear it. अये shows surprise. Sahadeva could not understand why Bhīma should start for Pāṇcālī's abode in such a mood. (Page 10) चतस्रः शालाः समाहताः चतुःशालं (द्विगु समासः), तदेव चतुःशालकम् a building having halls (शाला) on all the four sides facing each other, a quadrangle. In चतुःशालकं प्रति प्रस्थितः, प्रति is unnecessary. But Nārāyaṇa seems to be fond of it. Compare above 'शिबिरं प्रति प्रस्थातुकामस्य' p. 3. भवतु—Sahadeva decides to wait outside Pāṇcālī's quadrangle, because he did not think it proper to intrude on the privacy of Bhīma and Draupadī. आयुधागारम् armoury, arsenal, depository of arms. आयुधं सहायः यस्य whose companion is a weapon; armed with a weapon. Bhīma was in a mood of defiance and haughtiness. He desired to arm himself

and at once to proceed to destroy the Kauravas. That was why he started for what he took to be the armoury. When he came to know his mistake, he thought for a while (विचिन्त्य) as to what he should do and then was glad to realise that an opportunity had thus been accidentally thrown in his way of taking leave of (मन्त्र् with आ to take leave of, bid adieu to) Pāṇcālī, before he finally embarked on the task of wrecking his vengeance. For, he already was (एव) thinking of bidding such farewell to his beloved. वत्स—The prospect of meeting his beloved at once calms Bhīma down, When he is once more himself, he realises that in anger he had gone a little too far in proclaiming his readiness to break away from Yudhiṣṭhira's control. He now wants to excuse himself. Yudhiṣṭhira's attempt to effect peace (सन्धानम्) with the wicked Kauravas naturally tormented him (पीडयति). While under the influence of this pīḍā, he said those somewhat harsh things. Not that he really desired to go against Yudhiṣṭhira's desires. Sahadeva can also easily see (पश्यतु) all this. Such is the import of the affectionate clasping of Sahadeva by the hand and this appeal (यदार्थः etc.) to him. The whole scene so beautifully illustrates Bhīma's proper character. Though indulging in the most violent language when under the influence of anger, he would never go, even by a hair's breath, against the desires of Yudhiṣṭhira, for whom, concealed behind his violent words, he had the greatest reverence. सक्त्रोधं भूमौ—Mark the change in Bhīma's attitude. They had now entered Draupadī's quadrangle. In a moment the Queen would stand before them with her hair hanging on her back. What had they done to avenge her wrongs? How could they meet her complacently? That was what passed in Bhīma's mind and his anger seemed to rise again. In dudgeon he sits on the ground. इदमासनमास्तीर्णम् here is a great spread out i.e. arranged or kept ready. आस्तीर्ण is *p.p.* from आ + स्तृ स्तृणाति, स्तृणीते to spread out strew, or to cover. This second meaning of स्तृ would also do in the present case. It probably makes better sense. आस्तीर्ण thus means आस्तरणवत् covered over with a covering such as a carpet, cushion or pillow. कृष्णागमनं कृष्णायाः आगमनं the arrival of Kṛṣṇā i. e. Draupadī. Sahadeva notes that Bhīma's temper is rising. By using the double meaning expression कृष्णागमनम्, he therefore suggests that Bhīma should wait till the arrival of Kṛṣṇā

(कृष्णस्य आगमनम्) and proceed to do what he wants to do after the result of Kṛṣṇa's mediation is known. The expression कृष्णागमनम् is thus very cleverly used. But there is an objectionable future in the passage. Sahadeva in the first instance asks Bhīma to await the arrival of Draupadī. But how could they reasonably expect her to arrive there at that time ? They had not sent word to her that they desired to see her. She might be engaged somewhere else in her palace and might not turn her steps towards the particular part for long. Was it a chance meeting with her that they expected ? If so, this is surely a weakness in the dramatist's art. The truth appears to be that Nārāyaṇa was carried away by that very convenient expression कृष्णागमनम् and this point did not strike him at all. उपोद्धातेन owing to the introduction or use (of the expression कृष्णागमनम् in your speech). केन पणेन on what condition ? सुयोधनं प्रति प्रहितः—Note the poet's fondness for प्रति. कर्णो पिधाय shutting his ears (with his hands). This is a gesture suggestive of the deprecation of something which is shocking. Bhīma was shocked to hear that Yudhiṣṭhira had demanded only five villages, when half the kingdom legitimately belonged to them. पिधाय (अपि + धा दधाति, धत्ते) is really equal to अपिधाय. * For according to the grammarian Bhāguri, the अ of अव and आप may optionally be dropped. Note ' वयि भागुरि-रल्लोपमवायोरुपसर्गयोः । आपश्चापि हलन्तानां यथा वाचा निशा दिशा ॥ ' अहह shows the great sorrow that Bhīma felt to see such loss or degradation of spirit (तेजसः अपकर्षः) on the part of Yudhiṣṭhira as made him pitch his demand so incredibly low. ' अहहेत्यद्भुते खेदे परिक्रेशप्रहर्षयोः । संबोधनेऽपि ' मेदिनी. The technical sense of तेजस्, given by Bharata, is pertinent here: " अधिक्षेपापमानादेः प्रयुक्तस्य परेण यत् । प्राणात्ययेऽप्यसहर्नं तत्तेजः समुदाहृतम् ॥ 39 ' नाट्यशास्त्र, अ. 22. अजातशत्रु is Yudhiṣṭhira, so called because his piety was so great that there was nobody in the world whose ill he thought. न जातः शत्रुः द्वेष्यः यस्य. Compare iii 15 below. परिवृत्य स्थित्वा sitting with his face turned away (from Sahadeva). This was to indicate his complete disapprobation of what Sahadeva was speaking and a desire to hear him no longer. न त्वया—This means Bhīma flatly refuses to associate himself in any way with a proposal of this kind. It had better not be reported to him at all. He would take it that Sahadeva had not told him anything about it.

13 Construe:—यत् तद् अस्य भूपतेः ऊर्जितम् अत्युग्रं क्षात्रं तेजः (आसीत्), तदपि अनेन तदा अक्षैः दीव्यता नूनं हारितम् (अनुष्टुम्)

No man possessed of the well-known (तत्) princely (क्षत्रस्य इदं क्षात्रम्) lustre, would ever stoop so low in his demand. But Yudhiṣṭhira has stooped so low. The natural conclusion (नूनम्), therefore, is he has gambled away his princely lustre also. To speak of a Kṣatriya that he has lost Kṣātra tejas is a very severe condemnation. But Bhīma now is in no mood to spare his brother in any way. तत्, used in conjunction with यत्, has the sense of 'famous, well-known.' See 'यच्छब्दस्य हि निकटे स्थितः (तच्छब्दः) प्रसिद्धिं परामृशति।' K. P. vii, p. 313. ऊर्जितम् lofty, exalted. It is *p. p.* from ऊर्जयते to grow strong, the denominative from ऊर्जस् strength, vigour. अत्युग्रम् exceedingly terrible, such as would strike terror in every one. भूपतेः is significantly used. It is so humiliating for a king to allow his tejas to be taken away. तदपि—The force of अपि is: Though every thing else were lost, a self-respecting man would not allow his proper lustre at least to leave him. But even that Yudhiṣṭhira has lost. तदा refers to the fatal occasion when the accursed gambling match was held. अक्षैः दीव्यता—दिव् दीव्यति to play, gamble, governs the accusative or the instrumental of that which forms the means of playing, according to 'दिवः कर्म च' पा. 1. 4. 48. (दिवः साधकतमं कारकं कर्मसंज्ञं स्यात्, चात् करणसंज्ञम् । अक्षैरक्षान् वा दीव्यति । सि. कौ.). हारितम् caused to be taken away, lost. It is *p. p.* of the causal of ह हरति.

नेपथ्ये behind the curtain. नेपथ्यम् is derived from नि *n* the eye, or नि *m* the leader, and पथ्य. Thus 'निनो नेत्रस्य, नेनेतुर्वा पथ्यम्' व्या.सु. It means (1) the curtain, (2) the tiring room, (3) the toilet or decoration ('नेपथ्यं स्याज्जनिका रङ्गभूमिः प्रसाधनम्' अजयः) (4) the actor's costume which makes him look like Rāma, Sitā etc. ('रामादिव्यञ्जको वेषो नेत्रे नेपथ्यमुच्यते' भरतः). भट्टिनी—Technically this is the title under which servants address the wives of the king, other than the crowned queen, whose distinctive title is देवी. 'देवी कृतोभिषेकायामितरासु च भट्टिनी' अमरः. But Nārāyaṇa does not seem to follow this distinction strictly. For example, Draupadi later on in this Act and in Act vi is addressed as Devī, which as crowned queen is her proper designation. Bharat also does not appear to be quite strict on this point. Note नाट्यशास्त्र

अ. 17 ' राजपत्न्यस्तु संभाष्याः सर्वाः परिजनेन तु ॥ 85 भट्टिनी स्वामिनी देवी इत्येवं नाटके बुधैः । देवीति महिषी वाच्या राज्ञा परिजनेन तु ॥ 86 भोगिन्य इति शंषास्तु स्वामित्य इति वा पुनः ।...87' याज्ञसेनी (यज्ञसेनस्य अपत्यं स्त्री) is Draupadī being the daughter of Drupada, whose other name was Yajñasena. मुहुः उपचीयमानानि च तानि बाष्पाणि, तेषां पटलं तेन स्थगिते नयने यस्याः whose eyes are concealed or covered by a veil of tears that are now and then gathering up. तत्...पतितम् so an extremely sad situation has arisen or developed. तर, though strictly a termination of comparison, is often used in the sense of excess merely.

14 Construe:—कुद्धे आर्ये यद् वैद्युतमिव ज्योतिः अद्य संभृतम्, तद् इयं कृष्णा प्रावृष्टिव नूनं संवर्धयिष्यति । (अनुष्टुप्)

Sahadeva fears that that the arrival of Draupadī, bedimmed with tears, is sure to inflame Bhīma's anger the more. The following are compared : भीमतेजः (क्रोधरूपं) and वैद्युतं तेजः, कृष्णा and प्रावृष्ट, भीमः and मेघः and द्रौपदीबाष्पम् and वृष्टिः. The two latter comparisons are implied, while the two former are express. The stanza is, therefore, an instance of एकदेशविवर्तिनी उपमा, which is thus defined: एकदेशविवर्तिन्युपमा वाच्यत्वगम्यते ॥ भवेतां यत्र साम्यस्य ' S.D. x. 24-25. विद्युतः इदं वैद्युतम् belonging to lightning. संभृतम् gathered or collected together. इयं refers more especially to Draupadī's condition viz. her being all tearful. कृष्णा—Draupadī was so called, because she possessed a dark complexion. And yet she was the most beautiful woman of her times. So it appears there is no necessary connection between beauty and fairness of complexion. प्रावृष्ट् (वर्षणं वृष्ट्, प्रकृष्टा वृष्ट् अत्र) is the rainy season. Lightning grows in intensity in the season.

निर्दिष्टस्य अनतिक्रमः यथानिर्दिष्टम्. This is an अव्ययीभाव compound in the sense of पदार्थानतिवृत्ति, which is one of the meanings of यथा. यथानिर्दिष्टं विद्यते यस्याः सा यथानिर्दिष्टा as referred to as described i. e. with her eyes covered with tears. सास्त्रम् अस्त्रैः अश्रुभिः सहितं यथा तथा tearfully. मन्युम् grief. ' मन्युशौको तु शुक् स्त्रियाम् ' अमरः. नित्यम् अनुबद्धं कुरुभिः वैरं येन who has formed eternal enmity with the Kurus. हजे is a form of address used towards female servants. ' हण्डे हजे हलाहाने नीचां चेटीं सखीं प्रति ' अमरः...यदि महाराजः भवेत् if His Majesty were not opposed (to it). Draupadī is quite confident that

Bhīma would be able to destroy the Kauravas. She is only afraid Yudhiṣṭhira would not allow him to do so. Reading between her words, we clearly see she had understood well the character of Bhīma. Though so violent in language and apparently so defiant of Yudhiṣṭhira's authority, Bhīma would never do anything without his elder brother's sanction. The reading यदि महाराजस्य.. भविष्यति (if he would only go against His Majesty's desire) is not good. It suggests a wish on the part of the speaker that Bhīma should prove pratikūla towards the Mahārāja and also conveys a gentle censure to Bhīma for not daring to do so. Both these suggestions are not proper. 'I know Bhīma is quite capable of taking his revenge. But Yudhiṣṭhira does not allow him to do so. Oh, how sad, Bhīma dare not go against Yudhiṣṭhira's desire. How I wish he could do so !' Such is the trend of Draupadī's thoughts as we gather it from this reading (Page 13). तत्रार्थ—It was quite natural that Draupadī should long to see Bhīmasena then, when a fresh insult had been inflicted on her. For it was really he, more than anybody else, on whom she had pinned all her faith of having her insults avenged. Nārāyaṇa has already arranged to have this natural longing of Draupadī accidentally satisfied. After this sentence J reads तददेशय etc. (given in the foot note). But it is obvious J's reading is incorrect. The ceti could not refer to Bhīma's वासभवनम्, where she requested Draupadī to enter. Because they were just in Draupadī's palace and Bhīma had already gone there. यद् देवी—Note Draupadī is here referred to as Devī. अवधीरणाद्येषा even this neglect or disregard (in not noticing my arrival). Ordinarily Draupadī expected Bhīma to receive her with due courtesy. But at this time Bhīma was under the influence of anger. We shall later find he apologised to Draupadī for this failure in giving her proper attention. व्यवसितम् determination. Draupadī wants to know what Bhīma would proceed to do in anger. किं नाम what, I should like to know. That Yudhiṣṭhira should think of effecting peace with only five villages appears to Bhīma simply incredible. Such is the force of this sentence.

15. Construe :—कौरवशतं समरे न मथ्नामि (किम्) । दुःशासनस्य रुधिरम् उरस्तः न पिबामि (किम्) । सुयोधनोरू गदया न संचूर्णयामि (किम्) । भवतां वृषतिः (यदि इच्छति, तर्हि) पणेन सन्धिं करोतु । (वसंततिलका)

This stanza, though containing simple words all, so vividly brings out Bhīma's powerful feelings. Bhīma is completely at a loss to understand why Yudhiṣṭhira should at all proceed to effect any peace. He is quite capable of accomplishing everything that he had vowed *viz.* the destruction of the Kauravas, the drinking of Duśśāsana's blood from the chest and the pounding of Duryodhana's thighs. But if this notwithstanding, Yudhiṣṭhira arranges a peace, Bhīma will absolutely have nothing to do with it. The first three lines contain the poet's favourite device of bringing out more powerfully the sense intended *viz.* कड़ु. Apparently the sentences contain a plain statement of his inability (न मथ्नामि etc.) to accomplish his vow. But understood with the requisite modulation of voice, they convey a most emphatic assertion of his capacity. The three present tenses मथ्नामि etc. are used in the sense of the near future. भवतां नृपतिः is highly significant. To you Yudhiṣṭhira is the king whom you must obey. As for me, I have already severed my connection with you (अत एवाहं भित्तो भवद्भयः). Let him, therefore, do whatever he likes. I have my own way. पणन सन्धिम् peace on (that) condition. पण refers to the conditions of five villages about which Bhīma has just learnt. Peace on such terms is to him simply unthinkable. Yudhiṣṭhira should at least have demanded something substantial. That's his idea. He will under the circumstances have nothing to do with such peace. Another way is to take पण in a general sense *viz.* any condition, stipulation or consideration. Peace for a consideration, whatever its nature may be, is to Bhīma most repugnant. Nothing short of downright revenge will please him. A third way is to take पण in the sense of a copper coin (' कार्षिके तान्निके पणः ' असरः). Bhīma flouts the idea of peace being arranged for an insignificant copper coin; for that is what the five villages sought are according to him, really worth. The first interpretation is the best as being the most suitable to the context. This stanza has been quoted in K.P. and S.D. as an instance where kâku implies the intended sense. ' अत मथ्नामीत्येवमादि व्यङ्ग्यं वाच्यस्य निषेधस्य सहभावेनैव स्थितम् ' S.D.iv.p. 231.

सहर्षम्—Draupadī was naturally glad to know from Bhīma that he would not be a party to peace being signed on such terms, or for the matter of that, to any peace being effected at

all. जनान्तिकम् and अपवार्य, like स्वगतम् or आत्मगतम् and प्रकाशम्, are stage-directions (नाट्योक्तयः). They have been explained in Appendix A. The student may remember here that जनान्तिकम् and अपवार्य indicate those speeches, which are meant for particular individuals only to the exclusion of others. स्वगतम् or आत्मगतम् means a speech intended for the speaker alone. It is in fact a soliloquy. प्रकाशम् signifies a speech which is intended for all. Of course on the stage all speeches, including even स्वगतम् are to be uttered in a manner loud enough to be heard by the entire audience. But the actors must show by proper gesticulations, or their absence, that they have or have not heard a particular speech. पूर्वं श्रुतं श्रुतपूर्वम् अश्रुतपूर्वम् not heard before. This is an irregular compound (सुन्नुत्समासः). The stage direction अश्रुण्वन्नेव, found here in all printed editions, is really unnecessary. Draupadi's preceding speech is जनान्तिकम् and there is no likelihood of its being heard by Bhīma. In the case of Bhīma's first speech on p. 13 अश्रुण्वन् was correct; because the ceti had then addressed him ' जयतु जयतु कुमारः. ' अव्युत्पन्न इव as though void of any meaning of significance (व्युत्पत्तिः). Sahadeva now proceeds to inform Bhīma that Yudhiṣṭhira had not made his demand so low for nothing. There was a deep purpose lying at its back. Mentioning the four villages individually and by not mentioning (अकैर्तेनम्) the fifth, he really wanted to bring prominently to the notice (उद्घाटनम् opening, laying bare, prominently bringing forward to notice) of Suyodhana, and in this way to that of the whole world, the various grievous wrongs (अपकारः) that they had suffered in those places. He would thus show to the people that, though really he himself was the injured party, he was quite ready to treat. But Yudhiṣṭhira knew very well, Sahadeva continues, that even this modest demand of his would be rejected and war would necessarily follow. Yet by means of this apparently useless procedure he would first (तावत्) reveal (आविष्टः) to the world that his heart was really apprehensive (आशङ्कि) of the annihilation of (क्षयः) of his own family, which would necessarily follow declaration of hostilities, and, therefore, would rather avoid war than court it, and secondly, he would prove (प्रतिपादिता) that it is the Kuru king who is really irreconcilable (असंशयः). Thus the moral guilt of the war and its effects would

lie on Duryodhana's head. This is the significance of Yudhiṣṭhira's seemingly undignified demand; but Bhīmasena has not properly grasped it, Sahadeva means.

16. Construe:—इन्द्रप्रस्थं वृकप्रस्थं जयन्तं वारणावतम् (इति) चतुरो ग्रामान् , पञ्चमं च कंचिदेकं (ग्रामं) प्रयच्छ । (अनुष्टुप्)

The first four are the villages that Yudhiṣṭhira specifically demands. The fifth may be any other. पञ्चमं कंचिदेकं (ग्रामं) is sometimes explained as 'one certain grāma, which is paṇcama i.e. which destroys the body (पञ्च पञ्चमहामृततात्मकं देहमित्यर्थः माति नाशयति) viz. संग्राम.' This means that under pretext of leaving the fifth village unnamed, Yudhiṣṭhira is really demanding war. This explanation is absurd and should be bluntly rejected. First, the meaning sought to be given to the word paṇcama is extremely unwarranted and can never have been intended by the poet. Secondly, the explanation is unfair to Yudhiṣṭhira, who is making honest efforts to prevent war and cannot therefore, be demanding war in so many words. Thirdly, if Yudhiṣṭhira is really demanding war and thus taking the aggressive as it were, what is the use of asking for the four villages previously mentioned ?

(Page 15) नाम्ना नाम्ना इति प्रतिनाम. This is an अव्ययीभाव compound in the sense of वीप्सा or repetition, which is one of the meanings of यथाप्रतिनाम ग्रामस्य प्रार्थना तथा by means of the demand for villages by individually naming them. उद्घाटनमेवेदं मन्ये—In the explanation of this vyutpatti of Yudhiṣṭhira's message to Duryodhana, Bhaṭṭa Nārāyaṇa, it appears to us, has made hopeless confusion. First, his words ' अनया प्रतिनामग्रामप्रार्थनया पञ्चमस्य चाकीर्तनात् ' naturally convey to a reader the idea that there were *four* grievous wrongs and that they were connected with these *four* places. As there was no fifth wrong, Yudhiṣṭhira said the fifth village might be any one. But we know, as a matter of fact, that there were only *three* such wrongs viz. विषभोजन, जतुग्रहदाह and द्यूतसभा, which include of course पाण्डववधूपरिधानकेशाकर्षण. Vide also i. 8 aobve. If four villages were mentioned specially, the four wrongs connected with them ought to have been so mentioned. But Nārāyaṇa specifically mentions only *three* (for only three were really there) and makes a show of

hinting the fourth by using the convenient word आदि ('यूतसमाश्रय-कार'). This ādi really has no sense. If a fourth grievous wrong existed it should have been specifically referred to. This in itself is a serious defect. But there is something more also. Out of the four villages mentioned Vārṇāvata alone was an apakāra-sthāna, being connected with jatugṛhadāha. The three others had nothing to do with the other wrong inflicted on the Pāṇḍavas. Poisoned food was, for instance, administered to Bhīma, while both the Kaurava and Pāṇḍava princes were living in Hastinapura. The actual incident took place, however, outside the capital on the bank of the Ganges in a region known as Pramāṇakoṭī (*Vide Ādiparva, Chapters 137-138*). The gambling match and the incidents that followed it, took place all in Hastinapura in a sabhā specially constructed for that purpose. It would thus be seen that neither Indraprastha, nor Vṛkṣaprastha, nor Jayanta was an apakāra-sthāna. But the way in which the villages and the wrongs are enumerated and the way in which Sahadeva proceeds to enlighten Bhīma on this abstruse point, would suggest that they were apakāra-sthānas. Are we to suppose that Bhaṭṭa Nārāyaṇa did not know even his Mahābhārata well? Some connect Indraprastha with an apakāra by saying that the Pāṇḍavas betook themselves to it when they were turned out of Hastinapura. Even if this were correct, Indraprastha could hardly be referred to as apakāra-sthāna (the place where wrong was inflicted). Further, none of the apakāras enumerated was connected with it. But really these people do not know what they say when they make the above statement with regard to Indraprastha. This appears to be a case where one man repeats another's statement without looking up to the original. From the Mahābhārata it is clear that no trace of apakāra can be connected with Indraprastha. After the Pāṇḍavas had escaped from the house of lac, which was set on fire by Bhīma, in Vārṇāvata, they led a life of thrilling adventures in complete obscurity. The Kauravas were under impression that they were all burnt to death and Dhṛtarāṣṭra had even offered to them obsequial water. From their obscurity the Pāṇḍavas emerged, to the surprise of all, on the occasion of Draupadi's svayamvara and Dhṛtarāṣṭra thereupon invited them along with their newly wedded wife to Hastinapura, where he gave them half the kingdom and had Yudhiṣṭhira

crowned King. With a view to avoid any further quarrels between his sons and the Pāṇḍavas, he sent the latter to Khāṇḍavaprastha (name of city and the region in which it was situated). This city then became the capital of the Pāṇḍavas and was afterwards known as Indraprastha, because it was built anew, developed and beautified by Viśvakarman, the celestial architect whose services were lent for the purpose by Indra on the requisition of Lord Kṛṣṇa. *Vide Ādiparva ch. 287.* It would thus be seen that Indraprastha had nothing to do with any of the injuries inflicted on the Pāṇḍavas. वृकप्रस्थ and जयन्त are unknown to the Mahābhārata. One Vṛkasthala finds mention in the list of the four villages demanded. It is also a place, where Kṛṣṇa, in the course of his journey to Hastinapura on his mission of peace, sojourns. Why these places, which were not apakāra-sthānas and some of which are not even mentioned in the Mahābhārata, should be enumerated here by the poet is a mystery. According to the Mahābhārata the five villages asked for were as follows:—‘अविस्थलं वृकस्थलं माकन्दी वारणावतम् । अवसानं भवत्वत्र किञ्चिदेकं च पञ्चमम् ॥ 19 ’ उद्योगपर्व अ. 31. One point to be noted here is that this demand for five villages was originally made through Sañjaya, who was the first messenger of peace. But it was rejected. Thereupon a second attempt to arrange peace was made through the Lord, who was requested by the Pāṇḍavas, even including Bhīma; to bring about a peaceful settlement somehow, because they all wanted to avoid destruction of their own family (‘ मा स्म नो भरता नश्यन् ’ उद्योगपर्व, अ. 75-11). The Lord was not saddled with any condition on which to arrange the peace. Yudhiṣṭhira merely told him that his attempt at peace through Sañjaya, when he had demanded five villages, had failed. And here occurs a second enumeration of these five villages, the second line reading ‘ अवसानं च गोविंद किञ्चिदेवात्र पञ्चमम् ॥ 23 ’ उद्योगपर्व 71. This deserves to be noted in view of the fact that according to Bhaṭṭa Nārāyaṇa the Lord went to arrange peace on the condition of a grant of five villages. सादोषम् vehemently, with impatience. Bhīma had no patience to listen to the elaborate vyutpatti of Sahadeva. अनर्थकम् not serving any good purpose, of no use. Bhīma was purely a soldier. He cared not for the politician's insincere talk about the moral guilt of the war and proving to the world that they were not the aggressors

and so on. He laid his finger exactly on the point that really mattered, when he brought to the notice of Sahadevo the fact that they had all vowed the destruction of the Kuru family, when, after suffering all those humiliations in the dyūtāsabhā they started for the forest. Were they, or were they not going to prove true to their solemn vows? If they were, then the insincere talk of peace with its subtle vyutpatti was perfectly useless. Note that word असंध्य has a double shade of meaning. Used by Sahadev, it means 'one who is so obdurate that he cannot be induced to agree to any terms.' This is what, according to Sahadeva, Yudhiṣṭhira wanted to prove to the world with regard to Duryodhana. But Bhīma uses the word in the sense of 'one with whom peace is by no means to be made,' as his destruction had been vowed. The reading अपयशः स्वर्गोन्नतः is 'not good. It means अपगतं यशो यस्मात् सः अपयशः अकीर्तिकर इत्यर्थः, ईदृशः यः स्वर्गोन्नतः तमाशङ्कते तत्. It is true, what Yudhiṣṭhira feared was the infamy that he would incur if he became the cause of his kulakṣaya. But it is better to leave this to be inferred from the reading स्वर्गोन्नतः. Besides the meaning that has to be given to अपयशः in order to make it sensible is far-fetched. It appears a third rate scribe, not thinking Bhaṭṭa Nārāyaṇa's words clear, has added अपयशः or अयशः.

17. Construe:—कोधात् शत्रुकुलक्षयः युष्मान् लोके हेपयति (किम्) ।
द्वाराणां सभायां केशकर्षणं (युष्मान्) न लज्जयति (किम्) । (अनुष्टुप्)

Understand a kāku in each of the two sentences. The force of the kāku is to show how unnatural the feelings of Yudhiṣṭhira and others were. Really they should not feel ashamed in the world at the destruction of the Kurus, who were after all their enemies. On the contrary, they should be proud of the achievement. But there was every reason for them to be ashamed of the indignity inflicted on their wife. However apparently they were not feeling anything for it. How unnatural was their conduct! This stanza is the answer to Sahadeva's words ' एवं कृते... आविष्कृतं भवति. ' The latter part of his speech regarding कुरुराजस्यासंध्यता has already been answered. हेपयति (put to shame, cause to blush) is the causal of ह्रीं जिह्वेति to be ashamed. लज्जयति is the causal of लज्ज् 6 A., or लज्ज् 1 A. लज्जते, having the

same sense. Note Sahadeva in his speech had referred to स्वर्गावधाय. Bhīma changed the expression first to धार्तराष्ट्रकुलक्षय and then to शत्रुकुलक्षय. He refused to acknowledge the son of Dhṛtarāṣṭra as belonging to his own family.

(Page 16) नाथ न etc.—This a very great condemnation of Yudhiṣṭhira and others. But one may easily concede that in view of the many insults that Draupadī had suffered even before the eyes of her valiant husbands, no condemnation coming from her could be said to be too severe. मा विस्मर्षीः do not forget. विस्मर्षीः = वि + अस्मर्षीः Aorist 2nd pers. sing of स्मृ स्मरति. The augment अ is dropped owing to the presence of the negative particle मा, according to 'न माङ्योर्गे' पा. न 6. 4. 74, (अडाटौ न स्तः । मा भवान् भूत्, मा स्म भवत्, भूद्वा । सि. कौ.). Further note when मा is joined to an Aorist, the Aorist technically has the sense of any other tense or mood, according to 'माङि लुङ्' पा. 3. 3, 175 (सर्वलकारापवादः ।). But usually in the second person singular this tense with the augment dropped has the sense of imperative mood. चिरं विलम्बमित्यर्थः करोति चिरयति makes delay (in coming). This is a denominative from चिरम्. The expression 'कथं चिरयति पाञ्चाली' presupposes that intimation had been conveyed to her to go there and that she was making delay in answering the call. But we know no such intimation had been given. They were only expecting a chance visit. How then could such a statement, involving surprise (कथम्) at her delay, be made ? Is the poet nodding ? का खलु वेला indeed a long time. किं in such cases has the sense of long and is always followed by अपि or खलु. ग्राप्तायाः—Note the idiomatic use of the genitive. When a certain period is represented to have elapsed after the occurrence of an action, the word expressing the occurrence is put in the genitive case e. g. 'अथ दशमो मासस्तातस्योपरतस्य' Mu. vi. रोषस्य आवेशः तस्य वशात् owing to the influence of the vehemence of anger. मन्तुः

here has the sense of anger. 'मन्तुः पुमान् क्रुधि । दैन्ये शोके च यज्ञे च ' मेदिनी. उदासीनेषु when you are indifferent. यथेवं...समर्थयस्व if so, consider yourself as having your insults avenged. For, Bhīma was now angry and would forthwith destroy all the Kauravas. Observe a kind of dramatic irony that is present here. Draupadī has just had fresh Paribhava, when Bhīma asks her to consider herself as apagataparibhava. उद्विगमिव as though dejected or sad. उद्विग्न is p. p. from उद् + विञ् विजते.

18. Construe:--यत् पाण्डुपुत्रेषु जीवत्सु दूरम् अप्रोषितेषु च पाञ्चाल-
राजतनया इमां दशां वहते । (अनुष्टुप्)

Bhīma observed that Draupadī was sad. On being question-
ed, she would not readily disclose the cause of her sadness. Bhīma looked at her hair and at once jumped to the conclusion that her sadness had proceeded from her one standing grievance *viz.* her insults remaining unavenged so long. Only a widow, or a woman whose husband had gone on a long journey wore her hair loose, as Draupadī did. But the Pāṇḍavas were neither dead, nor had they gone on a long journey. What then could be the cause of Draupadī's wearing loose hair? In the answer to this question lay the cause of Draupadī's *udvega*. Such was Bhīma's line of thinking. अप्रोषित (अ + प्र + उषित *p.p.* from वृष्) not gone on a journey. इमां दशाम् refers to the loose dis-ordered hair.

कोऽन्यो...खिद्यते—This is a fling at Yudhiṣṭhira and others. खिद्यते here may mean either 'is pained' or 'is angered'. किं... धिक्तरम् what do you say (नाम), even greater than this? Bhīma is most unpleasantly surprised to see that even a still greater insult has been inflicted on his Queen. In a mood of incredulity (he cannot believe such a thing has happened) coupled with surprise; he puts this question to Buddhimatikā. This mood is very natural in such cases. Or the sentence may mean: What possibly (नाम) can be greater than this? Bhīma cannot think of any insult that can possibly be greater than the one she has already suffered. Hence his impatience to hear it.

19. Construe:--कौरव्यवंशदावे अस्मिन् (मयि) कः एषः मुक्तवेणीम्
एनां कृष्णां (मुक्तवेणीं कृष्णां) धूमशिखामिव, स्पृशन् शलभायते । (अनुष्टुप्)

The idea that Bhīma wants to convey in this stanza is that the person, who had offered that additional insult to Draupadī, was really courting death at his hands, as surely as a moth that falls into a column of smoke proceeding from forest conflagration. Put in still simpler language this means that he would surely kill such a person. This idea has been expressed by a mixture of two figures—Rūpaka (Metaphor) and Upamā (Simile). Bhīma is the forest-conflagration, that is to prove destructive to the bamboos (वंशः) in the form of the Kauravya's family,

and that in the present case is to burn the person, who has offended Draupadī, like a moth. Draupadī, already dark in complexion and appearing perhaps still more so owing to her dark dishevelled hair is like the line of smoke proceeding from the conflagration. The offending individual is like the moth that comes in contact with the smoke and thus falls into the fire, bringing certain ruin on itself. It is a mistake to suppose as some do, that there is a confusion of ideas here. The supposition is based on the assumption that the poet doubtless wanted to compare Draupadī to wild fire and her dishevelled hair to a line of black smoke, but was not able to express his ideas clearly. This assumption appears to us to be gratuitous and entirely incorrect. Draupadī cannot properly be compared to wild fire because she is not the direct cause of destruction of either the Kauravas or the offending individual in this case, as the wild fire is that of the destruction of bamboos and the moth. Bhīma is such a direct cause for he is to kill them all, and consequently it is he who properly stands for the wild fire. Besides, just as a moth, coming in contact with the line of smoke, falls into the fire and brings about its own ruin, so an individual, inflicting insult on Draupadī, incurs Bhīma's anger and meets death at his hands. Thus Draupadī, the indirect cause of the person's death rightly stands for the line of smoke, which, though not burning the moth itself, makes it fall into the fire wherein it perishes. It will thus be seen that far from being confused in his ideas, Bhaṭṭa Nārāyaṇa is quite consistent and logical. कुरोः विचित्रवीर्यस्य (कुरुशब्दः कुरुवंशजान् लक्षयति) अपत्यं कौरव्यः धृतराष्ट्रः इत्यर्थः, कुरूणां राजा कौरव्यः धृतराष्ट्र इति वा, तस्य वंशः अन्वयः दुर्योधनदुःशासनादिभ्रातृशतरूपः, स एव वंशः वेणुः (समूहैकवचनम्); तस्य दावः तस्मिन् who is the forest conflagration to the bamboos in the form of the family of the Kauravya *viz.* Dhṛtarāṣṭra. The compound is an example of श्लिष्टपरम्परितरूपक. Note ' वने च वनवह्नौ च दवो दावः प्रकीर्तितः ' शाश्वतः and वंशः संघेऽन्वये वेणौ ' अभिधान-चिंतामणिः. It will be noticed that the compound कौरव्यवंश is peculiarly dissolved. This is the only satisfactory way of dissolving it in view of the following. The word कौरव्य is formed according to ' कुरुनादिभ्यो ण्यः ' पा. 4.1. 772 (कुरुशब्दात् नकारादिभ्यश्च जनपदक्षतित्रयवाचकेभ्योऽपत्ये राजनि च ण्यः स्यादित्यर्थः । कौरव्यः । नैषधः । कुरोपत्यं कुरूणां राजेति वा विग्रहः । बालमनोरमा). But when many individuals are

meant and females are not included among them, the affix *प्य* (य) is dropped, according to 'तद्राजस्य बहुषु तेनैवास्त्रियाम्' पा. 2.4. 62 (बहुष्वर्थेषु तद्राजस्य लुक् स्यात्तदर्थकृतबहुत्वे न तु स्त्रियाम् । इस्वाकवः । पञ्चाला इत्यादि (सि. कौ.). Thus if we explained the word as कुरोः धृतराष्ट्रस्य अपत्यानि, our form would be कुरवः and not कौरव्याः. We must therefore understand the word कौरव्य in कौरव्यवंश in the singular, as is done above, so that the rule 'तद्राजस्य etc.' does not operate at all. But in the course of 'कौरव्याः पशवः' St. 25 *infra*, where कौरव्य occurs definitely in the plural, a way out of the difficulty is to be found as follows : कुरोः धृतराष्ट्रस्य अपत्यं कुरूणां जनपदानां राजा इति वा कौरव्यः दुर्योधनः इत्यर्थः, तस्मिन् साधवः कौरव्याः (कौरव्य + यत् affixed according to 'तत्र साधुः' पा. 4.4.98, the अपत्यवाचक य in कौरव्य being then dropped according to 'आपत्यस्य च तद्धितेऽनाति पा. 6. 4.151). Thus कौरव्याः really means those that are beneficial to the Kauravya viz. Duryodhana, and though this term would include a large number of persons, it should be restricted to Duryodhana's brothers, as they were the most beneficial to him. But a difficulty still remains in this that कौरव्याः would not include Duryodhana himself and he is surely meant along with his brother in 'कौरव्याः पशवः.' This difficulty should somehow be removed by extending the application of the reformed word कौरव्यः to Duryodhana also, as he is most beneficial to himself, or by having resort to what is called the एकशेषवृत्ति as follows: कौरव्यश्च (दुर्योधनश्च) कौरव्याश्च (दुःशासनादयश्च) कौरव्याः. This वृत्ति commonly called एकशेष-द्वन्द्वसमास, though not strictly regarded as a samāsa by Sanskrit grammarians, is obtained according to 'सरूपाणामेकशेष एकविभक्तौ' पा. 1.2.64. (एकविभक्तौ यानि सरूपाण्येव दृष्टानि तेषामेक एव शिष्यते । सि. कौ.). It will thus be seen that though कौरव्यवंश° can be satisfactorily explained, कौरव्याः पशवः cannot. अस्मिन्—Understand मयि after this. Bhīma is pointing to himself, placing his hand proudly on his chest. सुक्ता वेणी यस्याः सा ताम् whose braid of hair is loosened. वेणी here has the first of the two senses, explained above (p. 3). This compound is applicable to धूमशिखाम् (line of smoke) as well, when it means ' which has given out or exhibited, i. e. which moves in, a column or stream (वेणी) '. ' वेणी सेतुप्रवाहयोः । देवताडे केशबन्धे ' हैमः The reading बद्धवेणीम् also gives the same sense. Only we have to understand वेणी in the second of the two senses abovementioned (p. 3). But सुक्तवेणीम् is better as

it suggests the idea of the insult inflicted on her more directly. एनाम्—The optional forms of the pronouns इदम् and एतद् (viz. एनम्, एनेन, एनाम्, एनया etc.) are used when there is अन्वादेश i. e. their proper forms have already been used in a previous clause e. g. अनेन व्याकरणमधीतम्, एनं छन्दोऽध्यापय। अनयोः पवित्रं कुलम्, एनयोः प्रभूतं स्वम्. Consequently the use of एनाम् here is unwarranted, as there is no अन्वादेश. एताम् would be correct. कृष्णाम् means Draupadi, with special reference to the colour of her complexion. Punningly the word means 'dark' and qualifies धूमशिल्पाम्. स्पृशन् touching, coming in contact with, hence metaphorically, insulting or offending. This present participle denotes the cause of the action, according to 'लक्षणहेत्वोः क्रियायाः' पा. 3.2.126. (हरिं पश्यन् मुच्यते। हरिदर्शनं मुक्तो कारणमित्यर्थः). Here the touch is the cause why the person is said to act the moth. शलभायते (शलभ इव आचरति acts like a moth) is a denominative from शलभ in the sense of 'acting like,' formed according to 'कर्तुः क्यङ् सलोपश्च' पा. 3.1.11. (उपमानात् कर्तुः सुबन्तादाचारे क्यङ् वा स्यात्। कृष्ण इव आचरति कृष्णायते। सि. कौ.).

अम्बासहिता accompanied by the mother i. e. Kuntī. It appears Kuntī owed respect to Gāndhārī as the wife of her husband's elder brother. समानः पतिः यासां ताः सपत्न्यः (co-wives), तासां वर्गः (group). तेन युक्तेतत्—This shows how vitally conscious Bhīma was of the duties that young people owed to their elders and what great importance he attached to the observance of formalities. To him there was nothing amiss in his wife and mother going to pay their respects to the mother of his most inveterate enemy. This is an indirect proof to show that, inspite of his violent words and defiant attitude, he would never prove disobedient to Yudhiṣṭhira, who as a guru was to him always vāndya. आः शत्रोर्मथिया etc.—The anger that Bhīma shows here and the impatience that he exhibits below (' अहो किं कुर्मः ') when he comes to know that Draupadi was addressed by the wife of his enemy, become very interesting when we remember that he has not yet heard the worst part of the story. What he will say when the worst comes? We have only to imagine. He is so jealous of his Queen's honour that if this and nothing else had happened, it was according to him a just cause (स्थानम्) for her anger. सखीजनं दत्ता दृष्टिः यथा who cast a glance on the group of her friends. Bhānumatī significantly looked at her friends in

order to make them enjoy the fun that she was having at the cost of Draupadi. तत्कस्मादिदानीमपि etc.—What Bhānumatī meant was this. The Pāṇḍavas were suing for peace. This was tantamount to their having given up their original intention of avenging Draupadi's wrongs by killing the Kauravas. Draupadi had thus no hope of her loose hair being tied by Bhīma with his hands stained with Duryodhana's blood. She had therefore better tie them up herself. सहदेव श्रुतम्—This is a very significant sentence and is extremely sarcastic. Bhīma probably was much too overpowered. Otherwise he would have burst out into a violent paroxysm of anger. As it is, the sentence suggests to Sahadeva the dire necessity of taking immediate steps to prevent the recurrence of such incidents instead of meekly putting up with them. आर्य उचितमेव etc.—Sahadeva takes the whole matter in a light-hearted way. He does not think there is anything in it specially annoying. Bhānumatī is Duryodhana's wife and it is quite natural she should have caught a little of her husband's wickedness of heart.

20. Construe :—स्त्रीणां हि चेतांसि साहचर्याद् भर्तृसदृशानि भवन्ति । मधुरापि हि वल्ली विषविटपिसमाश्रिता (सती) मूर्च्छयते । (आर्या)

The first line contains a general proposition and well illustrates what ordinarily happens in the case of marriages in Hindu society. But we must note that the proposition is general only and not universal. For, instances where wives engraft their character and disposition on their husbands are not wanting! साहचर्यम् (from सह + चर् चरति) association, companionship. भर्तृसदृशानि stands metaphorically for भर्तृचेतः सदृशानि. The use of हि (indeed, no doubt), one in each line, is not artistic. विटपः शाखा-विस्तारः अस्यास्ति इति विटपी a tree. विषात्मकः विटपी (मध्यमपदलोपी समासः), तं समाश्रिता resorting to a poisonous tree. मूर्च्छयते (causal of मूर्च्छे मूर्च्छति to faint) causes to faint, brings on a swoon. Understand भक्षयितारं जनम् as the object of मूर्च्छयते. As the creeper is originally sweet, a man eats it (some creeper used for such purpose being meant here). But association with a poisonous tree has changed its nature and it now therefore deprives the man of his consciousness instead of giving him delight. Technically the Ātmanepada is used when the fruit of the action accrues to the agent, according to 'स्वरितजितः कर्त्रभिप्राये

क्रियाफले' पा. 1. 3. 78 (खरितेतो जितश्च धातोरात्मनेपदं स्यात् कर्तृगामिनि क्रियाफले । सि. कौ.) Scholiasts therefore object to the *Ātmanepada* in मूर्च्छयते, because the swoon belongs to another and not to the agent *viz.* the creeper, and suggest the emendation मूर्च्छयति. But the objection, though technically correct, cannot be allowed, as this distinction between the *Ātmanepada* and *Parasmaipada* is not consistently followed in literature, both the *padas* being found used promiscuously. The figure in the stanza is अर्थान्तरन्यास. The first line contains a general proposition which is supported by a particular instance in the second line (सामान्यं विशेषण समर्थ्यते). That the relation of husband and wife exists between a tree and a creeper is quite a common-place in Sanskrit. It is a mistake to say that the figure in stanza is दृष्टान्त. For दृष्टान्त requires two *particular* propositions, one supporting the other and ' स्त्रीणां हि etc. ' is *not* a particular proposition. For the general idea in the stanza compare ' अश्वः शस्त्रं शस्त्रं वीणा वाणी नरश्च नारी च । पुरुषविशेषं प्राप्य भवन्ति योग्या अयोग्याश्च ॥ ' हितोपदेश ii. 75

कुमार, यदि परिजन-etc.—*Buddhimatikā*, it appears, is a very smart and clever maid, exceedingly ready-witted. She is not afraid even to snub *Bhīma* a little. How can *Bhīma* expect *Draupadī* to condescend to reply to such a mean attack? It is beneath her dignity to do so, especially when she has about her clever servants like *Buddhimatikā*. This is what she means by her short, pithy sentence. अयि भानुमति etc.—This was a very clever, spirited and ready-witted reply and it naturally pleased the rough soldier, *Bhīma*. How could the hair of *Draupadī* be tied so long as the hair of *Bhānumatī* and her sisters-in-law were not untied or loosened (अमुक्त)? This latter would happen when their husbands, the *Kauravas*, would be killed by *Bhīma*. The reply in effect amounted to saying that *Draupadī* had full hopes of her wrongs being avenged and that she would only tie up her hair when the perpetrators of her wrongs were killed. The sentence is a good example of पर्यायोक्त, which consists in conveying the intended sense by a clever indirect mode of expression (' पर्यायोक्तं यदा भङ्ग्या गम्यमेवाभिधीयते । ' S. D. x.61). युष्माकं refers to *Bhānumatī* and her sisters-in-law. केशहस्तेषु braids of hair, masses of hair. The words पाश पक्ष and हस्त, coming after words, meaning hair, signify mass or collection. ' पाशः पक्षश्च

हस्तश्च कलापार्थाः कचात्परे । अमरः, साधु etc.—Bhīma is pleased at Buddhi-matikā's reply, which he says was quite worthy of the Pāṇḍavas' servants. They must now no longer put up with any insult, but must return tit for tat. The reply also serves another purpose. In a very effective way it reminds Bhīma of his important task of killing the Kauravas. That makes him impatient (अधीरम्) and he gets up from his seat. There is now no time to be lost. He solemnly assures his Queen that in only (एव) a short time he would tie up her hair with hands gory with Duryodhana's blood.

21. Construe:—चञ्चद्भुजभ्रमितचण्डगदाभिघातसंचूर्णितोरुयुगलस्य सुयो-
धनस्य स्त्यानावनद्धघनशोणितशोणपाणिः भीमः तव व.चान्, (हे) देवि, उत्तंसयिष्यति ।
(वसंततिलका)

चञ्चद्भ्यां भुजाभ्यां भ्रमिता या चण्डा गदा तस्याः अभिघातैः संचूर्णितम् ऊर्वोः
युगलं यस्य whose pair of thighs shall have been well (सम्) pounded
or pulverized by the strokes of the terrible mace brandished in
my restless arms. Bhīma is telling Draupadī what would happen
when he would proceed to effect his work of revenge. Both
दुर्योधन and सुयोधन refer to the same individual. The use of सुयोधन
here in preference to दुर्योधन suggests the ease with which Bhīma
expects to fight with him (सुखेन योध्यते असौ सुयोधनः). स्त्यानं च
अवनद्धं च घनं च यत् शाणितं तेन शोणौ पाणी यस्य whose hands are reddened
with the unctuous or smooth (स्त्यान *p.p.* स्तयै स्त्यायति ते to be col-
lected into a mass), co-agulated or congealed (अवनद्ध *p.p.* from
अव + नह् नहति ते) and thick blood. Note that the compound
स्त्यान...पाणिः is what is called a सापेक्षसमास, for the sense of the
compound is not complete, the expectancy (अपेक्षा) as to
whose blood it was that reddened Bhīma's hands remaining
unsatisfied. The same fact is differently expressed by saying
that the compound is faulty, inasmuch as सुयोधनस्य is construed
with शोणित, which is only a part of the compound. Properly
we should have सुयोधनस्त्यानाव...पाणिः. The stock example of such
sāpekṣa compounds is देवदत्तस्य गुरुकुलम्, where देवदत्तस्य is construed
with गुरु only. Language, however, allows such compounds in-
spite of their technical defect, (सापेक्षत्वेऽपि), for, as is argued,
the word fulfilling the expectancy is easily understood (यमकत्वात्).

उत्तंसयिष्यति is the future of उत्तंसयति, denominative from उत्तंसः an ornament worn on the crown of the head. उत्तंसय् means to adorn, decorate; hence to tie or bind up. There is a grim suggestion that in tying up Draupadī's hair Bhīma would decorate them also, the decoration being the thick, clotted blood of Duryodhana.

किं नाथ...आतरः—Draupadī had no doubt that Bhīma was quite capable of doing everything that he had vowed, when once he was fully (परि) enraged. But she feared that his brothers would not favour (अनु + ग्रह् गृह्णात to favour or support) Bhīma's determination (व्यवसितम्). Her fears were however set at rest by Sahadeva promising support on behalf of himself and his brothers. At this stage a great noise was heard behind the curtain as if in confirmation of the support that Sahadeva had just promised. The whole scene has been very cleverly managed by the poet. For 'किं नाथ...आतरः' J reads 'नाथ अतिदुष्करं त्वया परिकुपितेन व्यवसितम्। तदनुमन्यन्तामेतद् व्यवसितं देवताः (My Lord, you have in your anger determined to achieve an exceedingly difficult thing. May therefore the deities consent to or support this determination of yours)'. It is easy to see that this reading is not good. Draupadī had absolutely no misgiving regarding Bhīma's capacity to fulfil his words. So the reference to his vyavasita as duṣkara is improper. Her only doubts arose from the attitude of Yudhiṣṭhira and others. And this true state of her mind is clearly brought out by the reading adopted in the text.

22. Construe:—मन्यायस्तार्णवाम्भःप्लुतकुहरचलन्मन्दरध्वानधीरः, कोणाघातेषु गर्जत्प्रलयघनघटान्योन्यसंघट्टचण्डः, कृष्णाक्रोधाग्रदूतः, कुस्कुलनिधनोत्पातनिर्घातवातः, अस्मत्सिंहनादप्रतिरसितसखः अयं दुन्दुभिः केन ताव्यते। (सगंधरा)।

Behind the curtain a drum is being loudly beaten. Bhīma is describing it in this stanza. What the significance of this beating of the drum is we shall presently see. मन्थे मन्थनक्रियायां मन्थेन वा आयस्तः क्षुब्धः यः अर्णवः सागरः तस्य यद् अम्भः उदकं तेन प्लुतानि कुहराणि यस्य, तथाभूतश्च वलन् च भ्रमन् च यः मन्दरः एतन्नामकः पर्वतः तस्य ध्वान इव ध्वनिरिव धीरः गम्भीरः deep or grave like the sound of the Mandara mountain as it spinned or revolved (on its axle) with its caverns (कुहरम्) flooded or inundated (प्लुत p. p. from प्लु ह्वते) with the water of the ocean agitated in the process of be-

ing churned. Once upon a time the gods and demons churned the ocean of milk for nectar. They used the mountain, Mandar, as a churning rod and the serpent Vāuki as the tying rope. As the mountain moved round and round, the ocean became agitated and its water filled the caverns of Mandara. A great noise was consequently produced. To this noise the present drum *i. e.* the noise produced therefrom is compared. Note 'मन्यान् मन्दरं कृत्वा तथा योक्त्रं च वासुकिम् । देवा मथितुमारब्धाः समुद्रं निधिमम्भसाम् । अमृतार्थं पुरा ब्रह्मन् तथैवासुरदानवाः ॥' म. भा. आदि पर्व 18. 13. Dravid explains प्लुतकुहरवलन् as प्लुतकुहरेषु वलन् 'reverberating in the caverns that were filled etc. This is hardly allowable. For, वल् does not possess that sense and it is not good to understand it in it inspite of 'कलिवली कामधेनू इति शाब्दिकाः' or the celebrated धातूनामनेकार्थत्वात्'. Besides if the caverns were filled with water, how could the mountain reverberate in them? Reverberation would only be possible in empty caverns. कोणानाम् आघातः तेषुः as it receives the strokes of the drum-sticks. 'कोणो वीणादिवादनम्' अमरः. It was a huge war-drum and many people were beating it with many sticks. J notes a technical sense of कोणाघात, quoting as from Bharata 'ढक्काशतसहस्राणि भेरीशतशतानि च । एकदा यत्र हन्यन्ते कोणाघातः स उच्यते.' This sense in itself represents a highly exaggerated idea, signifying a purely imaginary noise, rather than one actually heard. For, it is difficult to believe that one can ever hear an actual noise produced by the simultaneous (एकदा) beating of hundreds of thousands of large drums (ढक्का) and hundreds upon hundreds of kettle-drums (भेरी). This technical sense, then, is manifestly not intended in the present case, for it is absurd to suppose that countless drums were being beaten on the present occasion. Besides, the plural कोणाघातेषु refers to many strokes of the stick, or of the stick, if we suppose that only one stick was being used (कोणस्य आघातेषु), rather than to many such koṇāghātas. Further दुन्दुभि and भेरी are synonyms ('भेर्यामानकदुन्दुभिः' अमरः) and it was physically impossible that the noise of a dundubhi could be heard when *hundreds upon hundreds of bheris* were being beaten. गर्जन्तः ये प्रलयस्य घनाः, तेषां घटाः समूहः, तासां यः अन्योन्यं संघट्टः संघर्षणम्, स इव चण्डः terrific like the mutual clashing or collision of assemblages of thundering clouds of world-destruction. As the huge drum received strokes from numerous sticks, the noise created was as terrific as that which

would proceed from a collision of groups of those thundering clouds that made their appearance at the time of world destruction. Compare 'दिग्विजयप्रयाणशंसी प्रलयघनघटाघोषघर्घरध्वनिः प्रस्थान-दुन्दुभिः दध्वा' K. p. 111. अग्रगामी दूतः (मध्यमपदलोपी समास) अग्रदूतः, कृष्णायाः क्रोधस्य अग्रदूतः the harbinger (that announces as it were the effects) of the wrath of Draupadī. In a spirit of chivalrous courtesy Bhīma refers to the drum as the harbinger of Draupadī's wrath and not his own, or that of the Pāṇḍavas. कुरुकुलस्य निधनं तस्य उत्पातभूतः अशुभसूचकमहाभूतविकारभूतः यः निर्घातवातः the stormy or violent wind that is a portent (उत्पातः) boding the destruction of the Kuru family. It is a belief that violent disturbances in nature portend great calamities. Compare Shakespeare 'when beggar die there are no comets seen, the heavens themselves blaze forth death of princes.' *Julius Cæsar* Act II, Sc. ii, Stormy wind is one of such portents. The drum is identified with a stormy wind that portends the destruction of the Kuru family. It should be noted that निर्घात itself means a violent stormy wind, the result of contending breezes. The word वात would thus be superfluous. In such cases the convention of exegetes is to take the word, which possesses a qualified meaning, in the sense of the qualification only. Note 'विशिष्टवाचकानां पदानां विशेष्यवाचकपदसमभिव्याहारे विशेषणमात्रपरत्वम्.' Thus निर्घात, which means a violent or stormy wind, here to be understood in the sense of 'violent or stormy' merely. निर्घात is thus defined : 'पवनः पवनाभिहतो गगनादवनौ यदा समापतति । भवति तदा निर्घातः स च पापौ दोषविहगरुतः ' बृहत्संहिता 39.1; वायुना निहतो वायुर्गगनाच्च पतत्यधः । प्रचण्डघोर-निर्घोषो निघति इति कथ्यते.' अस्माकं सिंहनादः समरशब्दः तस्य प्रतिरसितं प्रतिध्वनिः तस्य संग्रवा the friend or fellow of the echo of our war-cry. Bhīma means to suggest that their war-cry was very loud. Apparently in ancient days the loudness of the war-cry was considered to be an index to the greatness or the valour of the combatants. Note that सखिन् becomes संग्रव at the end of a Tatpuruṣa compound according to राजाहः सखिभ्यष्टच्' पा. 5. 4. 91. The reading ताड्यते is to be preferred to ताडितः, because we know from Draupadī's speech below (after st. 24) that the drum was even then being beaten. So ताडितः which designates past tense would not do. ताड्यते denoting continuous present, is consequently better.

एष...वायुदेवः—This scene has been very cleverly managed by the poet. As soon as the confused Chamberlain uttered the

words 'Here indeed the divine Vāsudeva,' all people get up with hands folded and inquired in haste where the Lord was. This their action was more eloquent of their great reverence for Kṛṣṇa than any number of words would have been. The fact was that the Chamberlain had not completed his sentence. He was not announcing the arrival of the Lord, as the party thought and as the audience also would think, but was merely reporting an incident that happened to him. Bhīma and others had, however, no patience to hear him to the end and they automatically rose up. Such was the electric effect of the mere mention of the Lord's name. The whole scene is very effective from the dramatic point of view and testifies to the author's skill. The following special sense of भगवान् may be noted : 'ज्ञानशक्ति-बलैश्वर्यवीर्यतेजांस्यशेषतः भगवच्छब्दवाच्यानि विना हेयैर्युगादिभिः' विष्णुपुराण

6.5.79. पाण्डवेषु पक्षपातः सविशेषं प्रेम तेन अमर्षितः संजातामर्षः क्रुद्धः इति यावत् तेन enraged at his partiality towards the Pāṇḍavas. संयन्तुमारब्धः was attempted to be seized. Note that the infinitive has no passive form in Sanskrit. That संयन्तुम् is the original reading is shown by Bhīma's words 'किं संयतः'. Otherwise he would have said 'किं संयमितः'. The causal form संयमितुम् was probably introduced by some wiseacre of a scribe, who thought that Duryodhana must have asked somebody else to bind Kṛṣṇa and hence the causal was necessary. As a matter of fact we know from the Mahābhārata that no regular attempt was made to capture the person or Kṛṣṇa. Duryodhana, Śhakuni, Karṇa and Duśśāsana had merely conspired to capture him. But their evil intention was understood by Sātyaki, who revealed it to Kṛṣṇa in the presence of Dhṛṭrāṣṭra and others. Duryodhana thereupon was summoned into the assembly and severely reprimanded by his father and there the matter ended. After this Kṛṣṇa manifested his viśvarūpa. For these incidents read Udyoga-parva Ch. 130-131. Bhaṭṭa Nārāyaṇa changes the episode a little with a view to make it suitable for his dramatic purpose and represents the Lord as displaying his world-form in order to frustrate Duryodhana's attempts to seize him. Here in all printed editions the Kaṇvakin's speech runs as follows : 'पाण्डवपक्षपातामर्षितेन सुयोधनेन संयन्तुमारब्धः'. It is easy to see that the words संयन्तुमारब्धः have found a place in this speech by some sort of confusion with the Kaṇvakin's next speech. For,

if the Kaṇḍukin had completed his sentence here with the words संयन्तुमारब्धः, there was no necessity for Bhīma to ask 'किं संयतः'. What happened was this. When the Kaṇḍukin said 'पाण्डव... सुयोधनेन,' Bhīma impatiently asked 'किं संयतः,' because he feared that Duryodhana in his insolence must have laid rude hands on the Lord. The Kaṇḍukin allayed his fears by declaring 'संयन्तु-मारब्धः'. We have therefore removed the words 'संयन्तुमारब्धः' from the speech which begins with 'पाण्डव०.' दर्शितं यद् विश्वरूपं तस्य तेजः तस्य संयात अमिघातः तेन मूर्च्छितं that had fainted at the encounter (संपातः) of the refulgence of his Universe-Form displayed (by him). For a good description of the Lord's visvarūpa, read Adhyāya 11 of the Gīta. अवधूय having disregarded. न विलम्बितं विलम्बः यस्मिन् कर्मणि यथा तथा अवलम्बितम् without delay. पांसुल (पांसुरस्य अस्ति असौ पांसु + ल्च् a possessive affix) covered with dust, polluted, defiled; then, one who defiles or disgraces, a bane. पांसन has the same sense. एवं...त्वयि you having thus transgressed all bounds. निमित्तमेव निमित्तमात्रम् visible or outward cause. What Bhīma means is that in attempting to seize the person of Kṛṣṇa Duryodhana had really thrown to the winds all rules of righteous conduct. His impiety had then reached a stage where it was of itself sure to bring on him ruin as punishment. The intervention of anything else was really unnecessary. The outward cause of his destruction would be the enraged Pāṇḍavas. But the real cause was his own unrighteousness. Compare 'तस्मात्त्वमुत्तिष्ठ यशो लभस्व जित्वा शत्रून् भुङ्क्ष्व राज्यं समृद्धम्। मयैवेते निहताः पूर्वमेव निमित्तमात्रं भव सन्त्य-साविन्' गीता 9. 33. स्वेन रूपेण in his proper character viz. that of a divine personage. Sahadeva is the youngest of the Pāṇḍavas. This innocent query is therefore quite worthy of him.

23. Construe:—आत्मारामाः, निर्विकल्पे समाधौ विहिततरतयः, ज्ञानो-त्सेकाद् विघटिततमोऽग्रन्थयः, सत्त्वनिष्ठाः (मुनयः), यं कमपि तमसां ज्योतिषां वा परस्तात् (विद्यमानं च) वीक्षन्ते, तममुं पुराणं देवं मोहान्धः अयं (दुर्याधनः) कथं वेत्तु। (मन्दाक्रान्ता)

The stanza describes Lord Kṛṣṇa in terms of the Highest Brahman and the expressions used are reminiscent of words and phrases in which Brahman is referred to in the Upaniṣads and the Gītā. That Bhīma should describe Kṛṣṇa in this way is

highly significant. It shows that Bhīma knew the Lord in his svarūpa and even if peace had been effected through his agency, Bhīma would reverentially have submitted to it inspite of his violent protestations. Bhīma was really a greater devotee of Kṛṣṇa than even Arjuna, who is popularly considered to be the greatest. आत्मनि आ समन्तात् रमन्ते ते those who find their all-sided delight in themselves. This represents withdrawal from the world and its various objects of enjoyment and turning one's attention inward. This is the first stage towards the realisation of the Lord. Other explanations of the compound are आत्मैव आरामः (place of recreation) येषाम् or आत्मैव आरामः वनं येषाम् to whom their self is merely a forest i. e. who care not the least for their own comforts, are perfectly indifferent towards themselves. निर्विकल्पे समाधौ विहिता रतिः यैः who have fixed their love on distinctionless undifferentiated mental concentration. समाधिः (सम्यक् आधीयते एकाग्रिक्रियते मनः यस्मिन्) means close mental concentration on the object of one's worship. According to Vedānta Samādhi is of two kinds, सविकल्प, or सविकल्पक and निर्विकल्प or निर्विकल्पक, which in Yoga are known as संप्रज्ञात and असंप्रज्ञात. सविकल्प or possessed of distinction, is that concentration wherein the person concentrating is conscious of the distinction of the knower, the knowledge and the known, called ज्ञातृज्ञानज्ञेयात्मिका त्रिपुटी. This is a lower form of Samādhi. The higher form is निर्विकल्प समाधि, wherein the person concentrating becomes so identified with the object of his concentration that he loses the threefold distinction above referred to and remains in state of perfect union with Brahman. Note समाधिर्द्विविधः सविकल्पको निर्विकल्पकश्च । तत्र सविकल्पको नाम ज्ञातृज्ञानादिविकल्पलयापेक्षया द्वितीयवस्तुनि तदाकाराकारितायाश्चित्तवृत्तेरवस्थानम् । ...निर्विकल्पकस्तु ज्ञातृज्ञानादिविकल्पलयापेक्षया द्वितीयवस्तुनि तदाकाराकारितायाश्चित्तवृत्तेरतितरामेकीभावेनावस्थानम् । वेदान्तसार खण्ड 30; also ' तदेवार्थमात्रनिर्भासं स्वरूपशून्यमिव समाधिः ' योगसूत्र 3. 8. (तदेव ध्यानं यदा ध्येयार्थमात्रग्राहि भवति न तु ध्यातृध्यानध्येयादिविभागं गृह्णाति तदा समाधिरुच्यते इत्यर्थः ।) and ' विरामप्रत्ययामासपूर्वः संस्कारशेषोऽन्यः (असंप्रज्ञातः ।) ' योगसूत्र 1. 18. निर्विक...रतयः represents the second stage viz. that of putting into practice the means of the realisation of the Lord. The second line refers to the third stage, depicting the result that follows the continued practice of this means. The result consists in the destruction of tamas and rajas and the accumulation

of *sattva*, which finally leads to the devoutly-to-be-wished 'consummation' viz. the realisation. ज्ञानस्य उत्सेकः आश्रित्यं तस्मात् owing to excess or profuseness of knowledge. ज्ञानोद्रेकात्, which is another reading, means the same thing. ज्ञान here appears to have been used in the same sense in which Rāmānuja understands it in his Sribhāṣya viz. ध्यान or continuous meditation or contemplation (' ध्यानं च तैलधारावदविच्छिन्नस्मृतिसंतानरूपम् ' श्रीभाष्य). In this way only the word उत्सेक (excess) can be well understood. विघटिताः तमसः ग्रन्थयः यैः who have severed or snapped asunder all knots of *tamas* or ignorance. When *jñāna* increases, *tamas* or *ajñāna* naturally disappears. *Tamas* here includes *rajas* also, for it is no less detrimental to the higher aim. When these are destroyed, *sattva* increases. सत्त्वे निष्ठा ध्रुवा स्थितिः येषां ते who are firmly established in *sattva* or the quality goodness. When this stage is reached the preparation is complete and realisation follows. J describes this process as follows : ' अत्र तु प्रथमं वनवासः, ततः साक्षात्कारः, ततस्तत्त्वज्ञानेन मिथ्याज्ञानविनाशः, ततस्तत्त्वनिष्ठता; ततः साक्षात्कारः इति तत्त्वज्ञानोत्पादकः क्रमोऽपि बोद्धव्यः । ' कमपि and तमसां ज्योतिषां वा परस्तात् (विद्यमानम्) are predicates. The sages realise (वीक्ष्) the Lord as being such. कमपि means indescribable or incomprehensible. This is quite in accord with the description of the Lord we find in the Upaniṣads. What is exactly meant by the other predicate, ' (lying) beyond (the regions of) darkness and light, ' is not clear. Probably the expression refers to the Lord's all-pervadingness, region of darkness signifying the nether worlds and those of light the upper ones. The Lord lies beyond all these i. e. He pervades the entire universe and yet remains over and above it, an idea somewhat similar to that contained in 'स भूमिं विश्रुतो ब्रूवा अत्यतिष्ठद् दशांशुलम् ' Rg. x. 90. 1. Another way is to take तमसाम् to stand for the quality *tamas* and ज्योतिषाम् for *rajas* and *sattva*. The idea then is that the Lord is beyond these three qualities i. e. is त्रिगुणातीत. J explains : ' तमसां मिथ्याज्ञानानां ज्योतिषां तत्त्वज्ञानानां परस्तात् परम् । ताभ्यामप्यगम्यमित्यर्थः । अत एव कमपीत्युक्तम्. ' The objection against this interpretation is that there is no propriety in declaring that the Lord is incomprehensible by ' false knowledge ' and that He is really तत्त्वज्ञानगम्य. तत्त्वज्ञान otherwise would not be तत्त्वज्ञान. But J's words might be understood to be an emphatic way of putting forth the great difficulty of comprehen-

ding the Lord. Note that तमसः परम् occurs as a qualification of the Lord in the Gītā 13. 18 'ज्योतिषामपि तज्ज्योतिस्तमसः परमुच्यते ।', where शंकराचार्य interprets the word as 'तमसोऽज्ञानात् परमस्पृष्टमुच्यते' and रामानुज as 'तमःशब्दः सूक्ष्मावस्थप्रकृतिवचनः । प्रकृतेः परमुच्यते इत्यर्थः ।'. वा is used in the sense of च. 'वा समुच्चय एवार्थे उपमानविकल्पयोः'. हेमचन्द्रः. पुराणं देवम् the ancient God. The Lord is often referred to under this title. Note 'त्वमादिदेवः पुरुषः पुराणः' गीता 11. 38. The etymology of पुराण is interesting. Read यास्क निरुक्त 3. 19 'पुराणं कस्मात् । पुरा नवं भवति.' पुराण means that which was new in ancient days, but is no longer so now. मोहेन अन्धः blinded by infatuation (proceeding from wealth and power.). वेत्तु is better than वेत्ति. First, because it suggests pity for the lot of the infatuated Duryodhana and secondly, because it conforms to जानातु above.

अच्यवस्यति (अधि + अव + सो स्यति) is doing, is about. Bhīma wanted to know what effect the failure of Kṛṣṇa's mission had on Yudhiṣṭhira. सो with अधि and अव has here the simple sense of कृ. स्वयमेव—This reply of the Chamberlain looks a trifle impertinent. He should really have answered Bhīma's query directly. Instead he avoids it altogether. In this connection we must remember that the Chamberlain had come to call Bhīma, for Kṛṣṇa wanted to see him immediately. In order therefore to avoid any further loss of time he thus cut the matter short by asking Bhīma to go himself to Yudhiṣṭhira, with whom Kṛṣṇa evidently was. Further, the dramatic effect of the following stanza, which answers Bhīma's query, would have been lost if Jayandhara had answered him directly. दृष्टि and अन्धक were two ancestors, not direct though, of Kṛṣṇa, being the sons of युधाजित्, who was a son of कोटु, himself a son of यदु. Vide हरिवंश 1. 34. We cannot understand how Bhaṭṭa Nārāyaṇa mentions them as Commanders of Yudhiṣṭhira's army along with Drupada, Virāṭa and Sahadeva. For, by this time they must have been long dead. Nārāyaṇa's looseness of writing is responsible for this error. The only way out of the difficulty is to suppose that there were two individuals of the names of Vṛṣṇi and Andhaka, that had commanded two Pāṇḍava divisions. They probably belonged to the Yādava clan; but of course were quite different from Kṛṣṇa's ancestors bearing those names. अक्षौहिणी is a large division or army consisting

of 21870 chariots, an equal number of elephants, 65610 horses and 109350 foot. Note ' अक्षौहिण्याः प्रसंख्याता रथानां द्विजसत्तमाः । संख्या गणिततत्त्वज्ञैः सहस्राण्येकत्रिंशतिः ॥ 23 शतान्युपरि चैवाष्टौ तथा भूयश्च सप्ततिः (i.e. 21870) । गजानां च परीमाणमेतदेव विनिर्दिशेत् ॥ 24 ज्ञेयं शतसहस्रं तु सहस्राणि नवैवं तु । नराणामपि पञ्चाशच्छतानि त्रीणि चानघाः (i.e. 109350) ॥ 25 पञ्चषष्टिसहस्राणि तथाश्वाणां शतानि च । दशोत्तराणि षट् (i.e. 65610) प्रादुर्यथावदिह संख्यया ॥ 26 एतामक्षौहिणीं प्राहुः संख्यातत्त्वविदो जनाः ।...27 म. भा. आदिपर्व 2. अक्षौहिणी is explained ऊहः समूहः अस्याः अस्ति इति ऊहिनी अक्षाणां रथानाम् ऊहिनी अक्षौहिणी, the वृद्धि being had by the वार्तिक ' अक्षादूहिन्यामुप-संख्यानम् ' and र् being changed to ण according to पूर्वपदात्संज्ञायामगः ' पा. 8.4.3. (पूर्वपदस्थानिमित्तात्परस्य नस्य णः स्यात् संज्ञायां न तु गकारव्यवधाने । दुरिव नासिकास्य द्रुणसः । अगः किम् । ऋचामयनं ऋगयनम्)

24. Construe:—यत् सत्यव्रतभङ्गभीरुमनसा (युधिष्ठिरेण) यत्नेन मन्दी-कृतम्, यत् शमवता कुलस्य शान्तिमिच्छता (तेन) विस्मर्तुमपि ईदितम्, तदिदं नृपसुताकेशाम्बराकर्षणैः द्यूतारणिसंभृतं महत् यौधिष्ठिरं क्रोधज्योतिः कुरुवने जृम्भते । (शार्ङ्गलविकीडितम्)

Some one from behind the curtain is announcing in this stanza to the Pāṇḍava and the Kuru armies that Yudhiṣṭhira's anger, which was originally roused by the insults offered to Draupadī, but which all this while he had suppressed with great efforts, because he was afraid of breaking his vow of truthfulness, is now stirred and is working in all its fury against the Kauravas. सत्यस्य व्रतं तस्य भङ्गः तस्मात् भीरु मनः यस्य तेन. Supply युधिष्ठिरेण. The vow of truth refers to the wager, to which Yudhiṣṭhira had agreed and which he lost viz. 12 years' residence in forest and one year's residence *incognito*. Yudhiṣṭhira wanted to abide by his plighted word. That was why he did not allow his anger any scope during these 13 years. यत्नेन suggests that Kṣatriya as he was, he found it very difficult to curb his just anger. But he had to do it in view of his vow of truth. That cost him great efforts therefore. मन्दीकृतम् rendered dull in intensity, suppressed, checked. Dissolve this as न मन्दः अमन्दः, अमन्दः मन्दः कृतः मन्दीकृतः. This is technically known as a च्वि form, which is obtained when a certain thing, which is not some other thing, is metaphorically looked upon as having become that other thing according to ' कृभ्वस्तियोगे संप्रत्यर्तरे च्विः '

पा. 5. 4. 50 and (वार्तिक) 'अभूततद्भाव इति वक्तव्यम्' (विकारात्मतां प्राप्नुवत्या प्रकृतौ वर्तमानाद् विकारशब्दात् (तस्य प्रकृतौ वर्तमानत्वं गौण्या वृत्त्या ' लघुशब्देन्दुशेखरः) स्वार्थे चिबर्वा स्यात्करोत्यादिभिर्योगे । अकृष्णः कृष्णः संपद्यते, तं करोति कृष्णीकरोति । गङ्गीस्यात् ।... दोषाभूतमहः । दिवाभूता रात्रिः । सि. कौ.). This technical use of चिब is best illustrated by Kālidāsa's 'असुं पुरः पश्यसि देवदारं पुत्रीकृतोऽसौ वृषभध्वजेन' R. 2. 36, where we know that the tree, though not really a son of Śiva, is accepted by Śiva as such. Hence चिब is there appropriately used. In fact, as pointed out by Nāgeśa in his Śekhara, the real province of चिब is there where we have a metaphorical use of the word e.g. पयोधरीभूतचतुःसमद्राम्' R. 2. 8. The student should remember this point well as it is not understood by many people. But in literature we often come across examples, where चिब is not used in the strict sense of अभूततद्भाव. This must be classed as poetical licence. The present मन्दीकृतम् does not possess the strict चिब sense. For, Yudhiṣṭhira had really curbed his anger and there was no such thing as the really 'not curbed' anger being looked upon as curbed. It is, however, possible to say in this case that Yudhiṣṭhira had not really made his anger मन्द (dull or less intense). It was always there in his heart in all its intensity. He had merely suppressed it i. e. had not allowed it to manifest itself. According to this view मन्दीकृतम् would represent strict use of चिब. For, suppressed, or curbed is only a secondary sense of मन्द. यद् विस्मर्तुमपि ईदितम् which was even sought to be forgotten. Peacefully inclined (शमवत्) as Yudhiṣṭhira naturally was, he not only tried to check his anger, but in his desire for the peace (शान्ति) of his family, he even sought to forget it. But apparently he was not able to do so. 'यद् क्रोधज्योतिः (fire or grief) विस्मर्तुम्' is not a happy combination. For, the idea of forgetting is not proper in the case of fire. शमयितुम् or निर्वापयितुम् would have been appropriate. Bhaṭṭa Nārāyaṇa appears to have lost sight of the metaphor क्रोधज्योतिः in the fourth line, when he wrote the second ! द्यूतमेव अरणी वह्निनिष्पादनसाधने दारुणी तयोः संभृतः जनितः enkindled or generated in wooden sticks in the form of gambling. The metaphor refers to the generation of sacrificial fire, which is accomplished by rubbing together two pieces of Samī wood called अरागि (निर्मन्थ्यदारुणि त्वरणिर्द्वयोः 'अमरः). The gambling represents

the araṇis where the fire of Yudhiṣṭhira's anger was generated and the cause of such generation was the dragging of the hair and garment of Draupadī. नृप...कर्षणैः suggests similitude of the dragging with the rubbing activity of the hands in generation of the sacrificial fire. युधिष्ठिरस्य सम्बन्धि इदम् यौधिष्ठिरम् belonging to Yudhiṣṭhira. कुरवः दुर्योधनादयः एव वनं तस्मिन् जृम्भते spreads apace, rages wildly.

सहर्षम्—Bhīma is naturally glad to learn that Yudhiṣṭhira had grown angry, for, it meant that war would be declared and he would get the long expected opportunity of wrecking his vengeance. न प्रतिहतः अप्रतिहतः, अप्रतिहतः प्रसरः यस्मिन् कर्मणि यथा तथा with its course unimpeded. Bhīma hopes that no obstacle may block the progress of Yudhiṣṭhira's anger. प्रलयस्य ये जलधराः तेषां स्तनितमिव मांसलः deep or loud like the thundering of clouds of world-destruction. Dravid finds fault with this expression on the ground that the comparison of दुन्दुभि with स्तनित is not logically consistent. For, it is not the drum that is deep or loud, but rather its sound. We do not think there is anything objectionable here. This appears to us to be a case of simple lakṣaṇā or metaphor, by which the word dundubhi denotes the sound of the drum. Dravid's further objection that such metaphorical use would not be consistent with ताव्यते holds no water. For, it is well-known that lakṣaṇā is to be resorted to only when the primary sense is inapplicable. This thus means that going with मांसलः, दुन्दुभिः is to be understood metaphorically but with ताव्यते it has its usual sense. Compare stanza 22 above. रणयज्ञः—Observing that the war-drum was being loudly beaten over and over again, Draupadī asked Bhīma why it was so beaten. With grim humour Bhīma answered a sacrifice was proceeding and proceeded to explain that it was the sacrifice of war. तथा हि (so indeed) is used to introduce explanation of an idea previously expressed. Here Bhīma proceeds to explain why he terms the impending war a sacrifice.

25. Construe:—वयं चत्वारः ऋत्विजः, स भगवान् हरिः कर्मोपदेशा संग्रामाध्वरदीक्षितः, पत्नी गृहीतव्रता, कौरव्याः पशवः, प्रियापरिभवकेशोपशान्तिः फलम्, यशोदुन्दुभिः राजन्योपनिमन्त्रणाय स्फूर्तिं रसति । (शार्दूलविक्रीडितम्)

Note that in this elaborate explanation of the war-sacrifice the glee with which Bhīma looks forward to the long expected war is clearly seen. ऋत्विजः ऋतौ यजन्ति ते those that sacrifice at proper time, the officiating priests. There are four principal priests in a sacrifice viz. होता, उद्गाता, अच्वर्युः and ब्रह्मा. For the most ancient list of such priests *Vide* R̥gveda 2.1.2. A ṛtvij is thus defined by Manu 'अग्न्याधेयं पाकयज्ञानग्निष्टोमादिकान् मयवान् । यः करोति वृतो यस्य स तस्यैर्विगिहोच्यते ॥' 2. 1. 43. Bhīma means that himself, Arjuna, Nakula and Sahadeva are these four principal priests in this war sacrifice. कर्णोपदेष्टा the director of the rites. This is quite an appropriate epithet of the Lord. Had it not been for the constant guidance of Śrīkṛṣṇa, the Pāṇḍavas would not have been victorious in spite the justice and righteousness on their side. नरपतिः is Yudhiṣṭhira, who is always referred to as Mahārāja. It should be remembered that Yudhiṣṭhira was a crowned king. The ceremony took place in Hastināpura, after all the Pāṇḍavas had emerged from their obscurity and wedded Draupadī. Dhṛtarāṣṭra had then invited them and bestowed on them half the kingdom. संग्रामः एव अध्वरः तस्मिन् दीक्षितः initiated for the sacrifice of war. This refers to यजमान or the sacrificer proper, who in the present case is Yudhiṣṭhira. अध्वरः is variously explained. The most ancient explanation (1) ध्वर्यते हन्यतेऽस्मिन् इति ध्वरः हिंसा, न ध्वरः अस्मिन् । यागीयहिंसाया हिंसात्वाभावाद् अध्वरः हिंसारहितः इति युक्तमेवाभिधानं यज्ञस्य. The orthodox dogma is that animals killed in sacrifices do not really constitute slaughter, at any rate slaughter which is reprehensible; hence the propriety of the name adhvara. Note यास्क निरुक्त 'अध्वर इति यज्ञनाम, ध्वरति-हिंसाकर्मा, तत्प्रतिषेधः' 1.8. Other explanations are (2) 'न ध्वरति इति हिंसारहितः । न हि अग्निना सर्वतः पालितं यज्ञं राक्षसा हिंसितुं प्रभवन्ति ।' सायण on R̥gveda 1.1.4. (3) न ध्वरः कुटिलः अकुटिलः इत्यर्थः शास्त्रनिर्दिष्ट-विधानकृतः इति यावत् (4) न ध्वरति न हिनस्ति, स्वीयं फलमित्यर्थः which never fails in giving the fruit expected. (5) अध्वानं राति स्वर्गमार्गं ददाति इत्यर्थः referring to the fact that sacrifice paves one's way to heaven. (6) न ध्वर्यते मध्ये विच्छिद्यते, एकदा प्रारब्धः सन् अविच्छेदं परिसमाप्यते, referring to the practice of carrying on a sacrifice without interruption from beginning to end. दीक्षितः (संज्ञाता दीक्षा यस्य) is formed according to 'तदस्य संज्ञातं तारकादिभ्य इतच्' पा.

5.2.36. (तारकाः संजाता अस्य तारकितं नभः । आकृतिगणोऽयम् । सि. कौ.) दीक्षा or initiation was a ceremony which was performed by the sacrificer before the commencement of the sacrifice and which, entailing as it did certain restrictions on the sacrificer, made him fit for performing the sacrifice. पत्नी is the wife of the sacrificer, who also had to observe certain vows. In the present case the vow refers to the vow observed by Draupadī of wearing her hair loose. For कौरव्याः *vide* above p. 31. The word refers to Duryodhana and his 99 brothers, who in the present war sacrifice represented the animals that were to be slaughtered. प्रियायाः परिभवाः तज्जनितो यः क्लेशः तस्य उपशान्तिः the soothing of the pain of insults suffered by our beloved *viz.* you. This was to constitute the fruit of the war-sacrifice. राज्ञोऽपत्यं राजन्यः a Prince, a member of the Kṣatriya caste. उपनिमन्त्रणम् inviting. यशोजनकः दुन्दुभिः यशोदुन्दुभिः. Bhīma thus names the drum, because he feels sure that the war, which it is proclaiming, is to bring them renown. स्फीतम् is *p. p.* from स्फाय् स्फायते to grow fat or swell and is used adverbially in the sense of 'loudly'. रसति is booming. This stanza is quoted by K. P. vii. p. 355 as an illustration of the poetical defect called अभवन्तयोगः (अभवन् अविद्यमानः भवतः इष्टः योगः सम्बन्धः यत्र absense of the intended connection). Here evidently the poet intends the expression संग्रामाध्वर to be connected with each of the clauses *viz.* संग्रामाध्वरे चत्वारो वयं कृत्विजः, संग्रामाध्वरे स भगवान् हरिः कर्मोपदेष्टा, संग्रामाध्वरे नरपतिः दीक्षितः etc. But on account of संग्रामाध्वर being compounded with दीक्षितः, it is not available for grammatical construction with the other clauses. Hence the defect mentioned arises. संग्रामाध्वरे as an independent word would not have given rise to this doṣa.

गुरुजनेन युधिष्ठिरेण अनुज्ञाताः being commanded by our elder brother. Note the somewhat unusual sense of command that अनुज्ञा, usually meaning permission, has in this passage. The reading अनुज्ञातः means at the command, तम् being applied in the sense of the ablative. विक्रमस्य अनुरूपं यथा स्यात्तथा रूपं कर्म इत्यर्थः deeds worthy of our valour. विक्रमस्य अनुरूपं यथा स्यात्तथा would also do. बाष्पं धारयन्ती may mean either 'having tears, *i. e.* with tears' or 'checking the tears.' This latter is preferable. For, it shows that Draupadī wanted to avoid any sign of inauspiciousness which tears were considered to be, [on this auspicious

occasion. Tears at this time were so natural in the case of Draupadī. They reveal her loving nature. असुरैः समरः तस्मिन् अभिमुखः तस्य prepared for battle with the demons. हरेरिव--The propriety of this simile lies in the fact that Draupadī knew well that Kṛṣṇa always became victorious in his fights with the demons. यच्चाम्बा--This is an exceedingly significant benediction and shows the sacredness of a mother's heart. Very wisely indeed does Draupadī keep the nature of what Kuntī hopes (आशास्ते) for the Pāṇḍavas undefined. No words can adequately describe the feelings of a mother towards her children. मङ्गलवचनम् the utterance of your benediction, the expression of your pious wish किमर्यापि...सन्तया what need even now of giving you a vain consolation? Bhīma meant to say that all the assurances he had given her till then were in a sense false or vain, because they were never followed by any deeds. But then there was no necessity of offering any more consolations of that kind. For, he was about to take immediate action. He therefore was in dead earnest in what he said in the following stanza and exactly meant to act up according to his words.

26. Construe :--अनिःशेषितकौरव्यम् (अतएव) परिभवक्षान्ति-लज्जाविधुरिताननं वृकोदरं भूयः (त्वं) न पश्यसि । (अनुष्टुप्)

अनिःशेषिताः कौरव्याः येन who has not completely finished with the Kauravyas viz. Duryodhana and others, i. e. killed them to a man. परिभवाणां क्षान्तिः सहनं तथा (जनिता) या लज्जा तथा विधुरितं क्लिष्टं विवर्णमित्यर्थः आननं यस्य whose face is turned pale through shame at having to put up with the insults (received). What Bhīma means is this: In former days every time he saw Draupadī, his face turned pale in shame at having meekly submitted to those various insults that were inflicted on them and at not having avenged them yet. But now he was going to kill the Kauravas and have his vengeance. And he was determined not to see Draupadī before he did that. विधुरित is explained as संजातं विधुरं वैकल्यं दुःखमिति यावत् अस्य which is distressed, hence which is turned pale. Note 'वैकल्येऽपि च विश्लेषे विधुरं विकले त्रिषु' मेदिनी. The reading 'परिभवक्षान्तिलज्जा' means 'pain and shame arising from the insults' and is much too tame. The important factor of meek submission (क्षान्ति) is here lost. The reading in the text is therefore preferable. वृकस्येव उदरं यस्य सः वृकोदरः wolf-bellied,

having the appetite of a wolf. Bhīma was so called owing to his voracity.

नाथ मा खलु—This is a very characteristic warning that Draupadī gives to Bhīma. It reveals so vividly her loving anxiety for his safety. Draupadī fears that, goaded on by the memory of the insults suffered by her, Bhīma may move on the field of battle unmindful of his personal safety. With a heart, grown feverish through love, she requests him not to do so. याज्ञसेन्याः परिभवाः तैः उद्दीपितः (ablaze or enkindled) बन्नेपानलः येषां ते. मा खलु संचरिष्यथ indeed, do not move. अनवेक्षितं शरीरं येः who do not properly observe or care for their body, regardless of personal safety. न प्रमत्तं प्रमादः यस्मिन् कर्मणि यथा तथा संचरणीयानि those in which one must move without making any mistake *i. e.* with absolute caution. सुश्रुतिये excellent lady of the warrior caste. The epithet is purposely used. It suggest that Draupadī, as an excellent Kṣatriya woman, need have no such apprehension. For she should have known that the Pāṇḍavas were well versed in the art of moving on the field of battle.

27. Construe:—अन्योन्यास्फालमिन्नद्विपरुधिरवसामांसमस्तिष्कपङ्के ममानां स्यन्दनानाम् उपरिभूतपदन्यासविक्रान्तपत्तौ । स्फीतासृक्पानगोष्ठीरसदशिवशिवातूर्यनृत्यत्कबन्धे सग्रामैर्कार्णवान्तःपयसि विचिरितुं पाण्डुपुत्राः पण्डिताः (सन्ति) । (स्रग्धरा)

The stanza contains a description of the battle-field, couched in terms horrible and disgusting, well calculated to bring out the रौद्ररस or the sentiment of the terrible. अन्योन्येषाम् आस्फालः घट्टनानि तैः मिन्नाः विदीर्णाः ये द्विपाः तेषां रुधिरं च वसा च मांसं च मस्तिष्कं च, एतान्येव पङ्कः तस्मिन् in the mire (formed) of the blood, fat (वसा), flesh and brains (मस्तिष्कम्) of elephants torn to pieces or mangled (मिन्न) by mutual collisions (आस्फालः). In the thick of the battle elephants dashed violently against one another. The result was their bodies were mangled and blood, fat, flesh and brains were freely spilt. These together formed a thick compound, which is considered to be mud. Note that the compound अन्योन्या...पङ्के is to be construed with ममानाम्. The chariots were plunged in such mud, so deep and vast it was. It is not good to take अन्योन्या...पङ्के as a बहुव्रीहि, qualifying अन्तःपयसि. For then ममानां would hang loosesly on. उपरिभूतः पदन्यासः यैः, तादृशाः विक्रान्ताः शूराः

इत्यर्थः पतयः यत्र where the gallant or valiant foot-soldiers plant their feet on the tops of (उपरि) the chariots. The mangling of elephants due to their mutual collision gives rise to mud formed of their blood, etc. Chariots get plunged therein. The valiant foot-soldier has therefore to force his way on by planting his foot on their tops, स्फीतं यद् असृग् रुधिरं, तस्य पानार्थं या गोष्ठी मिलितः समजः संघ इत्यर्थः, तस्यां रसन्त्यः आरटन्त्यः अशिवाश्च अमङ्गलसूचिकाश्च याः शिवाः शृगाल्यः ताः एव तूयाणि तैः तदनुरोधेनेत्यर्थः नृत्यन्तः कबन्धाः यस्मिन् where headless trunks (कबन्धः—न्धम् a headless trunk that moves; 'कबन्धोऽस्त्री क्रियायुक्तमपमूर्धकलेवरम्' अमरः) dance to (the tune of) musical instruments (तूर्यम्) in the form of the inauspicious (अशिव) female jackals (शिवा), howling in their assembly (गोष्ठी), (gathered) for drinking the plentiful (स्फीत) blood (that is spilt). Blood ran profusely. Jackals in their numbers were consequently attracted to drink it and they howled as they enjoyed the carouse. In the meanwhile soldiers were being killed and their headless trunks stalked about. The poet represents that these as it were danced to the tune of the howling of the inauspicious jackals. चारित्रवर्धन while commenting upon R. 7. 71 remarks that a headless trunk dances when a thousand warriors are killed. Note 'यत्र रणे वीराणां सहस्रं पतति तत्रैव कबन्धो नृत्यतीत्यागमः । उक्तं च । 'अप्यात्मनो विनाशं न परः परव्यसनहृष्टः । प्रायः सहस्रनाशे समरमुखे नृत्याति कबन्धम्' इति' quoted by Nandargikar. संग्रामः एव एकः अर्णवः तस्य अन्तःपयसि in the (very) inmost water of the one great ocean in the form of battle i. e. in the thick of the fight. एक suggests the greatness of the ocean. पण्डिताः expert versed, proficient.

ACT II

कञ्चुकी (the Chamberlain) was so called because he wore a kañcuka or a long robe, peculiar to his office, somewhat similar to the modern academic gown. For definition *vide* Appendix A. Brāhmaṇa by caste, he is represented as grown old in the king's service or guarding the harem and is always described as complaining about his old age and infirmities. Compare शाकुन्तल v. 1: विक्रमोर्वशीय iii. 1; मुद्राराक्षस iii. 1; अनर्धराषव ii. 1. आदिष्टः commanded. पादवन्दनम् एव समयः आचारः तस्मात्, तमाचारमनुष्ठेयित्यर्थः from (having performed) the customary duty of bowing to Mother's feet. The Mother here is Duryodhana's mother; Gāndhārī, Bhānumatī's mother-in-law. The practice of saluting the elders every morning is very old and is still found in good families. समयः an established rule of conduct, a customary duty. Note 'समयाः शपथाचारकालसिद्धान्तसंविदः।' अमरः and 'तथापि वक्तुं व्यवसाययन्ति मां निरस्तनारीसभया दुराधयः।' Ki. i. 28. अपि...न वा gives the nature of the search or inquiry (अनु + इष इच्छति to search for, inquire after) that the Chamberlain is commanded by Duryodhana to make regarding Queen Bhānumatī. Then इति in 'न वा इति' marks the close of the nature of the inquiry. निहतः अभिमन्युः यैः who have slain Abhimanyu. This adjective is हेतुगर्भ or furnishes the ground on which Duryodhana wants to congratulate (सभाज् सभाजयति-ते) the commanders of his army. The इति in 'सभाजयितव्या इति' marks the conclusion of Duryodhana's words addressed to the Chamberlain. राधेयः (राधायाः अपत्यं पुमान्) is a metronymic of the celebrated warrior Karna. The story of his birth runs as follows (Vide म. भा. आदिपर्व अध्याय 124). Prthā was the daughter of a Yādava chief, Sūra by name, the father of Vasudeva. She was adopted by Kuntibhoja, a son of Sūra's father's sister and a Yadava prince ruling over the Kuntis, because he was childless. She hence came to be called Kuntī. Appointed in her father's house to look after the comforts of guests, Kuntī pleased by her service the sage Durvāsa, who gave her a mantra or charm by virtue of which she was to have a son from any god whom he might choose to invoke. Impelled by curiosity to test the efficacy of the charm, she invoked, while yet a virgin, the god Sun, who immediately made his appearance. Kuntī begged to

he excused on the ground of her being a maiden as yet. But the god would not consent, as the charm must have its effect. Union between the two, therefore, followed on condition that the Sun restored to her her virginity afterwards. A brilliant boy, decked with shining ear-rings and a natural armour, was born. Afraid of public scandal and desirous of doing away with the visible proof of her shame, Kuntī dropped the boy, deposited in a box laden with jewels, into a river, where he was found by Adhiratha, a charioteer, who gave him over to his wife Rādhā. She brought him up as her own son and consequently he was known as Rādheya. Adhiratha and Rādhā had named him Vasuṣeṇa, because he was born with the natural wealth of an armour and ear-ring (नामधेयं च चक्रते तस्य बालस्य तावुर्भौ । वसुना सह जातोऽयं वसुपुत्रो भवत्विति ॥ 36 '). Note that Vasuṣeṇa was called Karṇa not because he was born from Kuntī's ear, as is popularly supposed, but because, on being requested, he gave to Indra, who had approached him in the disguise of a Brāhmaṇa his natural ear-rings and armour, that made him invulnerable, by cutting his ears and chopping the armour off from his limbs. कर्ण is derived as कृन्तति or कर्णयति असौ one who cuts or chops off. *Viḍ* तमिन्द्रो ब्राह्मणो भूत्वा पुत्रार्थं भूतभावनः । कुण्डले प्रार्थयामास कवचं च महा-युतिः ॥ 41 उत्कृत्याविमनाः स्वाज्ञात्कवचं रुधिरं सवम् । कर्णो पार्श्वे च द्वे छित्वा प्राय-च्छत्स कृताञ्जलिः । 47...प्राङ् नाम तस्य कथितं वसुधेण इति क्षितौ । कर्णो वैकर्तन-श्चैव कर्मणा तेन (viz. सहजकवचकर्तनात्मकेन) सोऽभवत् ॥ 53 आदिपर्व अ. 120. Jayadrth was King of the Sindhu country. He was the brother-in-law of Duryodhana, having married his sister Duśśalā. In the slaughter of Abhimanyu he played an indirect, but an important and decisive part. He was stationed at the entrance of the Padmavyūha (disposition of army in the form of a lotus), and not Cakravyūha, as we know from a Marāṭhī poet, that had been arranged by Droṇa and that Abhimanyu had been asked to pierce through. After the young prince had effected his entrance in the vyūha, Jayadratha, on the strength of a boon acquired from Rudra, prevented Bhīma, Dhṛṣṭadyumna, Sātyaki and others, who were to follow him and give him protection, from entering the vyūha at all. The result was that Abhimanyu was caught single-handed and though at first he severally defeated Karṇa, Duśśāsana, Duryodhana and others he was eventually overpowered by six warriors, Droṇa, Kṛpa, Karṇa,

Aśvathāman, Kausalya and Kṛtavarman who killed his charioteer, body-guard and horse, broke his chariot and cut his bow. At last exhausted with the glorious stand he had maintained against such tremendous odds, he was finally killed by the son of Duśśasana in a mace-fight. *Vide* द्रोणपर्व अ. 34 to 49 and 78. It would thus be seen that had it not been for Jayadratha, who kept at bay Bhīma and others who were out to guard Abhimanyu, he would not have been slain. Jayadratha was therefore the virtual cause of his death and it was for this reason that Arjuna, on coming to know how Abhimanyu was slain, vowed the death of Jayadratha. There is no sanction in the Mahābhārata for the popular belief that Jayadratha had kicked Abhimanyu on the head. तन्मया...निवासः—The idea of the sentence is : Overpowered (अभिभूत) with age (जरसा is the alternative instr.sing of जरा), the Chamberlain was practically incapacitated from doing any active service in the harem. His residence in it was consequently merely a matter of form (मर्यादा एव मर्यादामात्रम् केवलम् आचारः इत्येव), which meant that nobody really expected him to run about here and there as others had to do. But Duryodhana commanded him to run quickly and he had no other alternative but to do so, disabled though he was. This was a clear proof of Duryodhana's wonderful power, which made even decrepit old men run therefore *i. e.* because I have received this command. द्रुततरम् very quickly. The comparative termination तर here shows excess merely. मया गन्तव्यम् I have to go, I have no other alternative left. इति is here quite necessary and not redundant, as some suppose. It shows that the clause preceding supplies the reason for the statement made in the clause following. Wonderful is the power of Duryodhana! Why? Because it makes even the old disabled Chamberlain run very quickly. प्रभविष्णुता (power) means literally habitful ability to accomplish an object, the affix इष्णुच् being applied to प्र + भू in the sense of ताच्छील्य or being in the habit of. But according to Pāṇini इष्णुच् is applied to भू only in the Veda and the present form is consequently regarded as an instance of poetical licence. Note 'भुवश्च' पा. 3-2-138 (छन्दसीत्येव । भविष्णुः । कथं तर्हि जगत्प्रभोरप्रभविष्णु वैष्णवमिति । निरङ्कुशाः कवयः । सि. कौ.). यत् since. The following clause supplies further reason by way of explanation for the same statement. Stricken down with age, the Chamberlain's residence

in the harem is merely a matter of form. He is not expected to do any running, of course. Yet being commanded by Duryodhana he has to do it. This is because of the wonderful (अहो shows आश्चर्य) prowess of His Majesty. 'अवरुध्यन्ते प्रमदाः अत्र इति अवरोधः'. It means the king's harem as well as the women therein. 'अवरोधस्तिरोधाने राजदारेषु तद्गृहे'. The word refers to the ancient practice of confining women in the inner apartments. The reading अन्तःपुरव्यापारः means my duty in the harem was merely a matter of form i.e. I did a few formal things, but no active work such as that of running on an errand. It should be noted that this sentence of the Chamberlain regarding the power of His Majesty is to a certain extent sarcastic and the word प्रमविष्णुता is purposely used. Not that the Chamberlain really wants to depict Duryodhana's power. On the contrary he wants to suggest the improper use that Duryodhana is making of his privileged position in his case. Old as he is, he has to run up quickly in spite of his physical infirmities, because such is the bidding of his master who is accustomed to see himself always obeyed (प्रमविष्णु). Really Duryodhana should not have issued such a command to an old disabled servant. This is the import of the Chamberlain's words. अथवा—All these complaining remarks of Vinayandhara regarding the power of His Majesty are of course based upon the fact of his being disabled by old age. Had he been young and healthy, there would have been no occasion to make such sarcastic reference to his master's power. His old age therefore is at the bottom of the whole mischief. अथवा marks the change in the Chamberlain's point of viewing things. It is no use finding fault (लभ् with उप आ उपालभते to censure, to find fault with) with his old age, for all attendants of the harem (अन्तःपुरे चरन्ति ते अन्तःपुरचारिणः), whether young or old, have to put on the same dress and go through the same activities, these being in fact prescribed for them by custom (व्यवहारेण आचारेणेत्यर्थः विहितः व्यावहारिकः). अयमेव वेषः चेद्य च refers to the Chamberlain's costume (वेषः), especially the way in which he walks viz. with back bent. On the stage as he utters the words अयमेव, he points to his staff and to the way in which he walks. The idea is: Old age has made it obligatory on Vinayandhara to carry a staff and to walk with bent back, because he cannot raise it erect. But there is, he says, nothing new that has been

imposed upon him by advancing years. For, from the very beginning his *veṣa* and *ceṣṭā* have been of the same kind. In fact such are prescribed by custom for all attendants of the royal harem. The Chamberlain then proceeds to explain (तथा हि) how from the beginning he has led the life of an old disabled person. There is a reading अन्तःपुरिकाणाम् for अन्तःपुरचारिणाम्. It means the same thing. Explain अन्तःपुरेः नियुक्ताः अन्तःपुरिकाः. वैवहारिक, व्यावहारिक and व्यवहारिक mean the same thing. वैहारिकः means विहारस्य योग्यः appropriate for movement (in the harem). This fits in well with अन्तःपुरचारिणाम्, for the latter does not embody the idea of movement as अन्तःपुरचारिणाम् does. व्यावहारिकः, however, is better than वैहारिकः, because the former conveys the idea of custom which is important.

1. Construe;—उच्चैः चक्षुषि सत्यपि अलं न ईक्षितम्, श्रुत्वापि न आकर्णितम्, शक्तेन अपि अधिकारे अधिकृता इति यष्टिः समालम्बिता, सर्वत्र स्वालितेषु दत्तमनसा मया उद्धतं न यातम्। सेवान्वीकृतजीवितस्य मे जरसा यत् कृतं (तत्) किं नाम। (शार्दूलविक्रीडितम्)

The above is the most natural construction of the first clause in line one. 'Though I had wide (उच्चैः महति विस्तृते इत्यर्थः) eyes चक्षुषीर्तैजालेकवचनम्), I never observed to my satisfaction (अलम्)'. This is what the Chamberlain plainly says. Wrong constructions of the clause arise from hesitation to take उच्चैः, which is an indeclinable, as an adjective to qualify चक्षुषि. But उच्चैः as an adjective is found used broadcast in literature. Note 'अस्मान् साधु विचिन्त्य संयमधनान् उच्चैःकुलं चात्मनः।' S. vi. 16; 'जनोय-मुच्चैःपदलङ्घनोत्सुकः।' क्रियते पतिरुच्चैःकरपां भवता धीरतयाधरीकृतः।' Ki. 2.40; also Ku. 6.75; Me. 17; Ratn. 4.16; Ki. 13.14. उच्चैः is then construed with ईक्षितम्, perhaps under the idea that the expression corresponds with the Marāṭhī idiom नर पाहणें. But all this is unnecessary. The metrical pause comes after अलम् which marks the natural conclusion of the first clause. The position of the words उच्चैः and अलम् is decisive and leaves no grounds for misconstruction. Therefore, to take उच्चैः with वीक्षितम् and अलम् with आकर्णितम् is extremely unnatural. In the clause itself उच्चैः and अलम् mark a point of symmetry. As there is a qualification for the eyes, their effect *viz.* *vikṣaṇa* is also qualified. The symmetry would be lost if उच्चैः were taken with one clause and अलम् with

another. The ultimate idea conveyed by the clause is that though the Chamberlain was possessed of full powers of vision, he could not make full use of them, as he had to pass his life in a harem, where occurred many things which the servants dared not look at. His condition then was consequently as bad as it is now. For a while at present he is not able to see to his satisfaction owing to failing sight, then he could not do so owing to restrictions imposed upon him by his residence in harem. Thus old age has not exposed him to any new disadvantage. The reading ईक्षितुम् for ईक्षितम् is not good. The construction with the infinitive would be (अहम्) ईक्षितुं न अलम्. This mars the symmetry of the stanza. In every clause we find that we have a past passive participle with मया as its subject, understood from the last where it occurs. Further अहमीक्षितुं नालम् signifies the present and we have to supply आसम् in order to make the sense compatible with the rest of the stanza. ईक्षितुम् should therefore be rejected. श्रुत्वापि—In former days certain matters in the harem had reached his ears, which he was debarred from disclosing on pain of death. In fact he had to pretend that he had not heard them at all. Now also he cannot hear many things owing to failing powers of hearing. So really there is no change for the worse wrought by old age. अधिकारे अधिकृता इति because it (*viz.* the staff) was prescribed or appointed for my office. He had always to carry the staff of his office, though he was able to walk about without its help. Now of course he had to take its support (सम् + आ + लम्ब समालम्बते to lean on, to resort to) in order to steady his faltering steps. Other explanations are to take अधिकृता (अधिक्रियते असौ अधिकृत्) as an adjective going with मया in the sense of 'appointed (in the harem)' and to understand अधिकारः इति in the sense of 'because it *viz.* the carrying of the staff form a part of my duty.' The ultimate idea is the same, but the explanation of अधिकृता is far-fetched and अधिकारः has unnecessarily to be understood in the lākṣaṇika sense of अधिकारकर्म. Our construction is therefore better. For similar idea compare 'आचार इत्यवहितेन मया गृहीता या वेत्रयाष्टिरवरोधगृहेषु राज्ञः । काले गते बहुतिथे मम सैव जाता प्रस्थानविक्रवगतेरेव लम्बनार्था' Ś. v. 3. The third line is capable of yielding three different interpretations : (1) Wherever I went (सर्वत्र), I had my mind directed to all kinds of possible blunders. (स्वलितम्) in my

behaviour with the result that I never walked erect (उद् 'up' and हन् 'to go' yield उद्धतम्). Having to pass his life in the harem with its fastidious inmates the Chamberlain always stood in fear of offending them and had therefore to walk with his head bent low in order to avoid suspicions of impudence on his part. Thus he never felt himself free from all restraint. Now of course his back was bent owing to loss of strength due to old age. (2) Everywhere my mind was turned to various lapses (स्वलितम्) on the part of the inmates of the harem. Yet I could not at any time assume a bold attitude, but had always to bend my head low. The inmates of the harem were guilty of many misdemeanours. The Chamberlain knew them all. Generally the knowledge of the guilt of a person breeds boldness or even impudence in one's behaviour towards him. But this was not so in the case of the Chamberlain. For he knew full well that if he ever attempts to take advantage of the knowledge he possessed, he would at once lose his head. This explanation is by no means flattering to the occupants of the harem and should therefore be rejected. (3) It was a part of the Chamberlain's duty to show the way to the King and the Queen and to usher people into the royal presence. He had therefore to take care that these did not stumble on their way. Consequently he had always to look down to see whether there was anything lying in the way. According to this interpretation स्वलित is understood in the physical sense of stumbling. It will be noticed that सर्वत्र has no special propriety under this interpretation. The Chamberlain was not everywhere and always leading the people. That formed only a part of his duty. The first explanation is, therefore, the best. सेवया अन्धीकृतं जीवितं यस्य whose life is blinded i.e. completely subjugated by servitude. The Chamberlain was so much engrossed in his life of servitude that he had practically turned blind to all other aspects of life. सेवास्वीकृतजीवितस्य, which is another reading, means the same thing. But सेवान्धीकृत is more powerful. The last line reiterates what the Chamberlain has already said before in अथवा...चेष्टा च viz. that old age had not imposed on him any new disadvantage. Compare for similar ideas 'ये च विद्यमानेऽपि स्वात्मानि अस्वाधीनसकलेन्द्रियवृत्तयः पश्यन्तोऽपि अन्धा इव शृण्वन्तोऽपि बधिरा इव वाग्मिनोऽपि मूका इव ज्ञानन्तोऽपि जडा इव अनुपहतकचरणा

अपि पञ्च इव क्लीबा इवाकिंचित्करा स्वात्मना स्वामिचित्तादंशं प्रतिबिम्बवद्वर्तन्ते ।
K. p. 380.

आकाशे (*In the air*) is a stage-direction used when a character on the stage pretends to see somebody in the distance, shouts out a question and, after feigning he has heard the reply, repeats it with the words ' किं ब्रवीषि ' or ' किं भणसि ' or ' किं कथयसि. ' Such device is resorted to with a view to carry forward the action of the drama, but at the same time to avoid the unnecessary introduction of a new character on the stage. For definition *vide* Appendix A. विहङ्गिका is the name of a maid of Bhānumatī, whom the Chamberlain chanced to see and with whom he makes the inquiry about Bhānumatī's whereabouts. Such romantic names always figure in dramas and prose stories. स्वशूजनं refers to a single individual of the class of śvaśrūṣ viz. Gāndhārī. पत्यु...संशया with a desire to (ensure) victory in battle for her husband. This is to be construed with आरब्धनियमा, who has commenced (the practice of some) religious observance. निर्वर्तितं कृतं गुरोः ज्यायसः बान्धवस्य (an elder relative) श्वश्र्वाः गान्धार्याः इत्यर्थः पादवन्दनं यया who has performed the salutation to the feet of her elder relative viz. the mother-in-law Gāndhārī. The reading गुरुदेवपादवन्दना is not good. There should really be no objection to make Bhānumatī offer her salutation to some deity in addition. But that would hardly be supported by the context. For Duryodhana had spoken of अम्बायाः पादवन्दनं and the Kañcukī had also paraphrased it by श्वशूजनपादवन्दनं. देवपादवन्दनं, though intrinsically good by the by, must be rejected in this case. अयं प्रसूति from to-day. Bhānumatī, it appears, had commenced the observance form that very day. बालोद्यान is the name of the garden where Bhānumatī had gone. It was so called either because it was new (बालं च तदुद्यानम्), or because it was specially planned for royal children to sport in (बालानामुद्यानम्). The reading देवगृहे बालोद्याने (in a temple in the Bālodyāna) appears to be spurious. It is probably the addition of that pious scribe, who is responsible for देवपादवन्दनं above. We shall find that no reference to devagr̥ha or temple is found in the following scene. आत्मव्यापाराय for your own business. Vihaṅgikā was out on some business of her own. The Chamberlain had purposely stopped her in order to obtain from her the information he wanted. He now asked her to mind her own

business. स्त्रीभावेऽपि वर्तमाना though remaining in the condition of a woman *i. e.* though a woman. The idea is that a woman like Bhānumatī is not expected to realise the gravity of the situation that has arisen so readily as a man like Duryodhana. But the former has realised it and the latter has not. She is consequently worthy of praise (वरम् इष्टा प्रशस्या इत्यर्थः), not he. योऽयम् who is here *i. e.* who is still. बलवत्सु—Note the mental attitude of the Kañcukī towards the Pāṇḍavas. He first wanted to refer to them as 'the powerful' Pāṇḍavas. But then he thought it was no use referring to them with that epithet. If he merely said they were 'Vāsudeva-helped,' he would be conveying all he wanted to convey regarding them. As an old man the Kañcukī knew well what the help of Vāsudeva meant to the Pāṇḍavas. He, therefore, preferred वासुदेवसहायेषु as being better term to suggest the dangerous character of Pāṇḍavas as enemies than बलवत्सु. Even when such enemies were up against him, Duryodhana was yet engrossed in the pleasures of his harem. Who would say this was praiseworthy? अयथातथम् improper. तथा शब्दः सत्यवाची, तथा सत्यमनतिक्रम्य वर्तते तत् यथातथम् न यथातथम्. अयथातथम् 'यथार्थं तु यथातथम्' अमरः. इदमपरम्—Already the Kañcukī has pointed out one instance of Duryodhana's improper conduct in that he is even now enjoying pleasures in his harem, when dangerous enemies have risen against him. Another he now explains in the following stanza.

2. Construe—आ शस्त्रग्रहणादकुण्ठपरशोः तस्यापि मुनेः जेता अयं भीष्मः पांडुसूनुभिः शरैः शायितः अस्य तापाय न (भवति) । प्रौढानेकधनुर्धरारिविजयश्रान्तस्य एकाकिनश्च अरातिद्वनधनुषः बालस्य अभिमन्योर्वधात् (अयं) प्रीतः । (शार्दूलविकीर्णितम्)

आ शस्त्रग्रहणात् since he took up weapon *i. e.* began to wield it. The preposition आ is used to express the limit inceptive (अभिविधिः), or in the sense of 'from,' and also the limit exclusive or conclusive (मर्यादा) or in the sense of 'till' 'as far as' and in both cases; when it is used as a कर्मप्रवचनीय, as in the present instance, governs the ablative case according to 'पञ्चम्यपाङ्परिभिः' पा. 2.8.10 (एतैः कर्मप्रवचनीयैर्योगे पञ्चमी स्यात्. अप हरेः, परि हरेः संसारः । पारिरत्र वर्जने । लक्षणादौ तु हरि परि । आ मुक्तेः संसारः । आ सकलाद् ब्रह्म । सि. कौ.) *e.g.* 'आ मूलाच्छ्रोत्रमिच्छामि' S. i. and 'आ कैलासात्' Me. 11. Optionally

आ in the two above senses forms an अव्ययीभाव compound, according to, 'आश्मर्यादभिविध्यैः' पा. 2. 1. 13 *e.g.* आमरणम् till death and आजन्म from the birth. अकुण्ठः परशुः यस्य whose, battle-axe was never blunted *i. e.* who never suffered defeat. तस्यापि मुनेः जेता the conqueror of even that sage *viz.* Paraśurāma. The reference is to the story of Ambā alias Śikhāṇḍinī alias Śikhāṇḍin, which occurs in brief in the Ādiparva ch. 109-110, but is related in detail in the Udyogaparva ch. 173-192. The two accounts differ in some important respects. Ambā, Ambikā and Ambālikā were three daughters of the king of Kāśī, who, on the occasion of their svayamvara were forcibly carried away by Bhīṣma to be the wives of his younger step-brother, Vicitravīrya, after defeating all the princes that had assembled for the ceremony. But Ambā, the eldest, told Bhīṣma that her heart had already been given to the Sālva king and requested permission to go to him. Bhīṣma allowed her to go, but Sālva refused to accept her, because he suspected her purity, as she had been forcibly carried off by Bhīṣma, and also because he was afraid of Bhīṣma's power. (' तामब्रवीत्साल्वपतिः स्मयन्निव विशांपते । त्वयान्यपूर्वया नाहं भार्यायां वरवर्णिनि । 6 गच्छ भद्रे पुनस्तस्य सकाशं भीष्मकस्य वै । नाहमिच्छामि भीष्मेण गृहीतां त्वां प्रसह्य वै ॥ 7... गच्छ गच्छेति तां साल्वः पुनपुनरभाषत । बिभेमि भीष्मात्सुश्रोणि त्वं च भीष्मपरिग्रहः ॥ 25' उद्योगपर्व अ. 175. ' प्रत्याचख्यौ च साल्वोऽस्याश्वारित्रस्याभि- शक्तिः 55' अ. 176). Smarting under the humiliation of this repudiation by Sālva, Ambā repaired to a forest for practising penance with a view to wreck her vengeance on Bhīṣma, who had been the cause of all her miseries. [The earlier account in the Ādiparva says that Ambā first returned to Bhīṣma and requested him to accept her as his wife, as he had forcibly captured her at her svayamvara (Adhyāya 109-82-84). But on Bhīṣma declining to accept her on the ground of his vow of perpetual celibacy, she retired into a forest.] In the forest Ambā chanced to meet her maternal grandfather, Hotravāhana, who introduced her to Paraśurāma, whom Ambā, after relating her story, requested to kill Bhīṣma as being the cause of her calamity. Paraśurāma took her to Bhīṣma and asked him to accept her for his brother, Vicitravīrya, but Bhīṣma declined on the ground that it was not proper to entertain a woman who loved another (' नाहमेनां पुनर्दयां ब्रह्मन् भ्रात्रे कथंचन ॥ 82 साल्वस्याहमिति प्राह पुरा मामेव भार्गव । मया चैवाभ्यनुज्ञाता गतेयं नगरं प्रति ॥ 88... को जातु परभावां

हि नारीं व्यालीमिव स्थिताम् । वासयेत् गृहे जानन् स्त्रीणां दोषो महात्मयः ॥ 45 अ. 178). Thereupon a battle between Paraśurāma and Bhīṣma followed and lasted for 23 days, but neither party seemed likely to give in. At last Nārada and other sages intervened and put a stop to this unnatural fight between preceptor and pupil, Paraśurāma having acknowledged himself to have been vanquished (' ततो रामो हृषितो राजसिंह दृष्ट्वा तदस्त्रं विनिवर्तितं वै । जितोऽस्मि भीष्मेण सुमन्द-बुद्धिरित्येव वाक्यं सहसा व्यमुञ्चत ॥ 8' अ. 185). Thus foiled in her attempt to wreck her vengeance through Paraśurāma, Ambā, resolved to kill Bhīṣma herself and began to practise rigorous austerities, forthwith. Śiva became pleased and promised her the fulfilment of her desire in the next birth, whereupon Ambā burnt herself in a fire and was born as the daughter of King Drupada. She was, however, given out as a boy and brought up as such, learning the usual arts and sciences and even archery from Droṇa. Eventually Ambā under the name of Śikhaṇḍin, as she was then called, was married to the daughter of the Daśārṇa king, who, on coming to know of the deception practised on him by Drupada, became ready to attack and destroy that monarch. Śikhaṇḍinī, as Śikhaṇḍin really was, realising that she was the cause of the impending calamity to her father, left his capital, went into a forest and sat down to starve herself to death outside the abode of a Yakṣa, named Sthūṇa, who took compassion on her and agreed to exchange his sex for hers on condition that Śikhaṇḍin returned after Daśārṇa had been sent off and gave back to him his proper sex. In the meanwhile, when Śikhaṇḍin had gone away, Sthūṇa's master Kubera chanced to visit his abode and, finding him to be a woman, cursed him to remain in that condition till Śikhaṇḍin's death. Daśārṇa duly arrived, but finding Śikhaṇḍin to be man, went away, more pleased than ever. Śikhaṇḍin, true to his word returned to Sthūṇa, but was very glad to learn from him that his pūṁstva was to belong to him till his death. In this way Ambā came to be a man under the name of Śikhaṇḍin. Bhīṣma knew all this previous history of Śikhaṇḍin and refused to fight with him on the ground that he was originally a woman (' व्रतमेतन्मम सदा पृथिव्यामपि विधुतम् । स्त्रियां स्त्रीपूर्वके चैव स्त्रीनाम्नि स्त्रीसरू-पिणि ॥ 66 न मुञ्चेयमहं बाणमिति कौरवनन्दन । न हन्यामहमेतेन कारणेन शिखण्डि-नम् ॥ 67' अ. 192). Taking advantage of this fact, Arjuna

placed Śikhaṇḍin in front of him and wounded Bhīṣma with sharp arrows, that at last brought him to the ground (' एवं तयोः संवदतोः फाल्गुनो निशितैः शरैः । शिखण्डिनं पुरस्कृत्य भीष्मं विव्याध संयुगे ॥ 59 ' भीष्मपर्व अ. 119). *Vide infra* ii 4. शायित, *p. p.* of शाययति causal शी शेते made to lie low, prostrated. तापाय—The dative is used according to the Vārtika ' कल्पि संपद्यमाने च ' (भक्तिर्ज्ञानाय कल्पते, संपद्यते, जायते इत्यादि), which means that in the case of the root कल्प् (to be adequate to, to bring about, to conduce to) and other having a similar sense, the result brought about, or the end to which something leads, is put in the dative case. प्रौढाश्च अनेके च धनुर्धराश्च ते अरयश्च तेषां विजयः तेन श्रान्तः तस्य exhausted or fatigued with (winning) victory over many veteran (प्रौढ) archers that fought with him (lit. that were his enemies). अरातभिः लूनं (*p. p.* from लु लुनाति-लुनीते to cut) धनुः यस्यः whose bow was out off by the enemies. The propriety of this adjective will be clear from the following words of Droṇa: ' सधनुष्को न शक्योयम् (आभिमन्युः) अपि जेतुं सुरासुरैः । विरथं विधनुष्कं च कुरुष्वेनं यदीच्छसि ॥ ' द्रोणपर्व 48, 30. For लूनधनुषः we expect लूनधन्वनः for धनुः is changed to धन्वन, when it is the last member of a Bahuvrihi compound, according to ' धनुषः ' पा. 5.4.132 (धनुरन्तस्य बहुव्रीहेरनङादेशः स्यात् । शाङ्गधन्वा । सि. कौ.), The form is, however, justified by the convention of grammarians, which says that the changes which words undergo at the end of compounds are not obligatory. Compare तत्त्वबोधिनी ' कथं तर्हि ' स्वलावप्याशंससाधृतधनुषमहाय तृणवत् (महिम्नस्तोत्र 23) ' इति पुष्पदन्तप्रयोग इति चेत्. अत्राहुः । समाखान्तविधेरनित्यवात् नात्रानुपपत्तिः । '. What the Kaṣcukī means in this stanza is this: That a warrior of the type of Bhīṣma was by the Pāṇḍavas rendered horse de combat should really have caused grave concern to Duryodhana. But he was apparently unmoved by that event. On the contrary the slaughter of the boy Abhimanyu in the circumstances in which it was brought about should really have caused him shame. But, strange enough, he is actually in raptures over it. This rightly strikes the Chamberlain as being improper on the part of Duryodhana. It should be noted that the line which qualifies Bhīṣma and the adjectives which qualify Abhimanyu are all significant. They show in one case how great was the cause for 'Duryodhana to be pained at

Bhīṣma's overthrow, and in the other how little the reason for him to rejoice at Abhimanyu's death. सर्वथा देवः—This sentence shows the Chamberlain's despondency. Seeing his master so criminally negligent of his grave responsibilities, the old servant could not but express a hope that fate would come to his help and set everything right. For, humanly speaking he saw no chance of success for Duryodhana. विष्कम्भकः the Prelude.

प्रविशति आसनस्या देवी—Note the contradiction in this stage direction. If the queen was आसनस्थ, she could not be described as प्रविशति. We must therefore suppose that the ancient Sanskrit stage knew of some kind of arrangement by which the curtain could be lifted up and the characters discovered to the audience in various postures. In Sanskrit dramas and especially in Kālidāsa and Bhavabhūti we often come across situations, with their appropriate stage-directions, which makes it necessary for us to admit the existence of a removable curtain, if we do not want to make those situations and stage-directions absurd. And as such admission involves no sin, we see no objection to make it. The present प्रविशति thus means 'is discovered (sitting).' प्रविशति = सामाजिकानां दर्शनपथं प्रविशति याति इत्यर्थः. चेटी is a female servant. The word is derived from चिद् चेदति, चेटयति—ते to send on an errand. दृश्यते एतत् दर्शनम् that which is seen; a sight; a vision. स्वप्ने दृष्टं यद् दर्शनम्, तदेव स्वप्नदर्शनमात्रम् तस्य कृते for the sake of the more vision (seen) in a dream. Note that दर्शन here is taken in a peculiar sense. If it were understood in its ordinary sense, the expression would mean 'for merely having seen a dream.' The former, however, is preferable, because it tells us exactly what Bhānumati was distressed at. विगलितो धीरभावः धैर्यं यस्याः सा whose courage is (all) dropped off i. e. who has lost her courage and become unsettled in mind. मात्रायाः अत्ययः अतिमात्रम्. This is an अव्ययीभाव compound formed in the sense of अत्ययः (passing away) and means 'transgressing all bounds, beyond measure, exceedingly.' संतप्यसे you are tormented or distressed at heart. शोभनम् (used adverbially) well, aright. स्वप्न...प्रेक्षते what indeed does a person sleeping not see i. e. in a dream while sleeping? Taralikā means to say that all sorts of things are seen in dreams and that Bhānumati therefore need not become alarmed at what she

may have seen in her dream. Compare for a similar idea 'मनोरथेन स्वपतीकृतं नलं निशि क सा न स्वपती स्म पश्यति । अदृष्टमप्यर्थमदृष्टवैभवात् करोति सुसिर्जनदर्शनातिथिम् ॥' नैषधीयचरित i, 89. All printed editions hear read 'प्लवदि (प्रलपति)' for 'पेक्खदि (प्रेक्षते).' It is difficult to see the propriety of प्रलपति (prattles) in the present case. It has in fact absolutely no bearing on the subject of the conversation. What has prattling in sleeps to do with Bhānumati's dream, or with her companions' attempt to allay her fears. But this point does not seem to have struck any previous commentator or annotator. The reading पेक्खदि is supplied by a ms. noted by Grill in his Kritische Noten; p. 133. last line. अकुशलं दर्शनं यस्य whose sight is inauspicious i.e. forebodes evil. प्रतिष्ठापयन्त्यौ *nom. du. of pres. part. fem.* from प्रतिष्ठापयति causal of स्था तिष्ठति with प्रति. Literally it means making something stand against, stationing something against; hence opposing or counteracting. Supply स्वप्नम् as the object of प्रतिष्ठापयन्त्यौ. प्रशंसया by means of praise or eulogy (of the gods). प्रशंसया may also simplify mean 'by means of narrations or communication,' the reference being to the belief that the evil effects of dreams are avoided if they are related to others. But this latter sense is surely not intended here, first because, the belief refers to the communication of the dream to others *by the person who has dreamt it*, while here Suvadanā speaks of *herself and Taralikā* (आत्रामपि) avoiding the dream by means of praśaṁsā, and secondly because, it is more natural that praśaṁsā, occurring in conjunction with देवतासंकीर्तनेन (by means of muttering the names of deities), should mean eulogy of the gods. स्वप्नम् has also to be supplied as the object of परिहरिष्यावः. Note एषां (दुःस्वप्नां) संकथनं धन्यं भूयः प्रस्वापनं तथा ॥ 15 कल्कस्नानं तिलहोमो ब्राह्मणानां च पूजनम् । स्तुतिश्च वासुदेवस्य तथा तस्यैव पूजनम् ॥ 16 नागेन्द्रमोक्षश्रवणं ज्ञेयं दुःस्वप्ननाशनम् । 17 ' मत्स्यपुराण अ. 242 कुशलः परिणामः येषाम् whose consequence is happy. अवहिते attentive. सुदूर्तः-तम् is really a period of 48 minutes. But it is generally used to denote any short duration of time. चिन्ता नाटयति—This stage-direction serves a double dramatic purpose. First, it shows us the tender, loving heart of Bhānumati, who is so overwhelmed by the dreadful dream that she finds it difficult to compose herself so far as to narrate her dream to her companions at one stretch. Indeed, her nervous-

ness gets the better of her memory and she has actually to stop in the midst of her story for recollecting it, as we shall see later on. This picture of a loving heart, naturally so delicate because of a woman, almost torn asunder with alarm and nervousness, has been depicted with great skill. Secondly, from the point of view of dramatic arrangement, this stage-direction prepares the way for the following scene between the king and his Chamberlain. While Bhānumati gesticulates thinking and her companions sit in eagerness to listen to what she may impart, the conversation between the king and the Kaṇvukī takes place and the awkward situation of some characters standing listlessly on the stage, while others carry on conversation, is avoided. सूक्ष्मिदं कस्याचित् well has this been said by somebody.

3. Construe:—महान् अल्पः (वा), स्वयम् अन्येन वा कृतः, गुप्त्या साक्षात् (वा कृतः) अपकारिणाम् अपकारः महतीं प्रीतिं करोति । (अनुष्टुम्)

When man has done something which his conscience tells him is not proper, he generally tries to find some excuses for his conduct. Duryodhana, as an excellent Kṣatriya, knows that his exultation over Abhimanyu's slaughter is not proper. He, therefore, in this stanza, tries to justify to himself his great satisfaction (महती प्रीतिः) at what was after all not a very great injury to his enemies. गुप्त्या secretly, covertly. साक्षात् openly, directly. अपकारिणाम् अपकारः the injury (inflicted) on the enemies. अपकारिणाम् is objective genitive.

(Page 31) द्रोण was the preceptor of the Kaurava and Pāṇḍava princes in the science of archery. He was so called because his father, Bharadvāja became smitten with love at the sight of celestial nymph Ghṛtācī as she was bathing in the Ganges, and his semen dropped down. The sage, however, preserved it in a droṇa (a cuplike sacrificial vessel), from which a boy was born, who was consequently called Droṇa; *Vide* महाभारत, आदिपर्व अ. 180. 1-5. हतमभिमन्युमुपश्रुत्य is idiomatic Sanskrit for अभिमन्योर्हननमुपश्रुत्य. Note that उपश्रुत्य is just equal to श्रुत्वा, उप working no modification in the sense of the root. For threefold functions of prepositions *vide* ' घातार्थं बाधते कश्चित्कश्चित्तमनुवर्तते । तमेव विशिनष्ट्यन्य उपसर्गगतिविधा ॥ ' समुद्रुसित...चेतसा our heart has as it were breathed (freely) i. e. we have breathed a sigh of

relief. The metaphor is taken from one who owing to suffocation cannot breathe. But when the cause of suffocation is removed, he does so.

(Page 32) नेद...श्लाघा--We have already seen the Chamberlain does not like Duryodhana's priti over Abhimanyu's slaughter. He is, therefore, gently giving his master here a piece of his mind. For the prowess of the arms of Preceptor Droṇa, the death of Abhimanyu was not very difficult to achieve. Similarly, great warriors like Karṇa and Jayadratha could possibly claim no praise in overpowering Abhimanyu in the way in which they had overpowered him. Duryodhana's exultation was therefore out of place. This is what the Chamberlain means. एको...पुंगवानमिति--Note that these words are not uttered by the Kañcukī, though, from the way in which Duryodhana repeats them, it looks as if they are. The king is merely imagining what must be lying at the back of the Kañcukī's mind when he makes the above remark and is thus unconsciously laying bare his own heart. The truth is that Duryodhana's own conscience is pricking him. But somehow he wants to justify his conduct. कुरुषु पुंगवाः तेषाम् for the bulls among the Kurus i. e. for the best among them. पुंगव, like व्याघ्र etc., stands metaphorically for श्रेष्ठ. Note 'स्युरुत्तरपदे व्याघ्रपुंगवर्षभकुञ्जराः सिंहशार्दूलनागाद्याः पुंसि श्रेष्ठार्थ-गोचराः' अमरः.

4. Construe:—शिखण्डिनं पुरस्कृत्य जरति गाङ्गेये हते पाण्डुपुत्राणां या श्लाघा (संजाता) सैव अस्माकं भविष्यति । (अनुष्टुप्)

This stanza constitutes Duryodhana's defence of his conduct. Those, who live in glass-house, should beware of throwing stones at others. Such is the nature of Duryodhana's defence. If the Pāṇḍavas deserved praise for the overthrow of old Bhiṣm, then surely the Kurus might also, with equal justice, or injustice, claim praise for the slaughter of the boy Abhimanyu. जरति old. It is *loc. sing. of pres. part.* जरत् from जृ जरति to become old. The word is purposely used. No praise could arise from the overthrow of an old man even as from the slaughter of a boy. If again injustice was perpetrated in many warriors combining to kill Abhimanyu, the same was also the case in hitting Bhiṣm from behind Śikhaṇḍin. So the slaughter of Abhimanyu was on all fours with the overthrow of Bhiṣm. It will

be noticed that this speech of Duryodhana answers in effect the objection which the Chamberlain has raised with reference to his conduct in st. 2 above. But Duryodhana of course is not aware of this particular objection of the Kaṇvuki. In fact he does not know anything of the Kaṇvuki's mind beyond what can be gathered from his words 'देव...श्वाघा.' Under these circumstances this speech of Duryodhana sounds a little too clever for his knowledge and may easily lead a fastidious critic to remark that the poet here probably forgets that the king has not heard the Kaṇvuki's speech in the Viṣkambhaka.

सर्वैलक्ष्यम् with embarrassment. The Kaṇvuki was bewildered to see Duryodhana answering the objection that was exactly in his mind. He was not quite prepared for this. संकल्पः intention, meaning. The Chamberlain finds that his plain, honest words are not liked by his master. He, therefore, hastens to explain himself. The failure (प्रतीघातः) of the valour of the Kuru warriors has never been thought possible (अनालोचित *p. p.* from लोच् लोचते, लोचयति ते with आ to think along with the negative participle अच्) by us before, that is wherever the Kurus went, their valour always prevailed. That they would quell Abhimanyu was, therefore, a foregone conclusion and there was thus nothing extraordinary in their success. So no special praise might be given them. Such is the Chamberlain's meaning as he explains it. एवं विज्ञापयामि is a polite way of saying एवं वदामि. एवं विज्ञापयामि refers to the Kaṇvuki's word 'देव नेद...श्वाघा.' Two further shades of meaning are possible in this speech of the Kaṇvuki. Put emphasis on मम. Such is not *my* meaning. The idea is: I never meant this. It is really you who with your guilty conscience think that I did so. It is easy to see that such emphasis and such suggestions are too rude to have been really intended. Secondly, the Chamberlain's speech may suggest: Never before did we think your पौरुषप्रतीघात possible. But we have witnessed it for the first time now, since none of you could overcome Abhimanyu singly and so many of you had actually to combine to bring about his death. This suggestion also, we think, shares the same fate. The truth is the Chamberlain realises very well that his master cannot tolerate any scrutiny into his conduct. He, therefore, wants to flatter him really. And to find such hidden suggestions in this flattery

does not appear to us to be explaining the Kaṇcukī, and for the matter of that, the author correctly. Note that प्रति in प्रतीयातः lengthens its final according to 'उपसर्गस्य घञ्मनुष्ये बहुलम्' पा. 6. 3. 112 (उपसर्गस्य बहुलं दीर्घः स्थात् घञन्ते परे न तु मनुष्ये । परीपाकः परिपाकः । अमनुष्ये किम् । निषादः), which means that the final vowel of a preposition may optionally be lengthened, when it is followed by a word formed by the addition of the affix घञ् (अ). एवमिदम् so is this i. e. the Kurus' valour never fails. Quite in conformity with an autocratic king's temperament Duryodhana is elated with this piece of flattery and proceeds to tell his Chamberlain, in a ranting vein, what he would accomplish in a short while.

5. Construe:—सहस्रतृणगणं सबान्धवं सहमित्रं ससुतं सदानुजं सुयोधनं पाण्डुसुतः संयुगे स्वबलेन नचिरात् निहन्ति । (वियोगिनी सुन्दरी वा)

संयुगे (सं + युज्) where two armies meet together, in battle. It is rather cruel on the part of Bhaṭṭa Nārāyaṇa to make Duryodhana commit this ominous blunder of uttering 'पाण्डुसुतः सुयोधनः', instead of 'पाण्डुसुतं सुयोधनः', which is what he really means. The blunder makes the king look so idiotic. His blunder becomes the more contemptible by the fact that he is not aware of his slip of tongue until he is informed of it by the Kaṇcukī.

(Page 33) एतस्य विपरीतम् एतद्विपरीतम् the reverse or contrary of this. Or विपरीतम् may be taken to be an adverb in the sense 'in contrary way.' Note that the stanza, as Duryodhana utters it, is too inauspicious for the Kaṇcukī to repeat. He, therefore, recites it with the necessary change and remarks that his master uttered the contrary of that. For this reason the reading of some editions which make the Kaṇcukī repeat the stanza as Duryodhana utters it is to be rejected. In this latter case एतद्विपरीतम् means विपरीतमेतत् this, which is unfavourable or adverse, (was uttered by Your Majesty). पूर्वं, पूर्वाचारमित्यर्थः, अनातिक्रम्य यथापूर्वम् as usual, as was her wont. अनामन्त्र्य without taking leave. वासमवनम् lit. the chamber of residence; private apartment, bed-chamber. व्यासितम् distracted, upset, unsettled. Duryodhana apparently does not mind the inauspiciousness of his slip and bluntly offers distraction of mind due to Bhānumati's having left his bed-chamber early in the morning (प्रातरेव)

without formally taking his leave, as the cause of the error-
 उद्देशम् reason. यत्रस्था भानुमती is bad Sanskrit for यत्र तिष्ठति भानुमती.
 Being joined to यत्र, स्था loses its proper force. इत इतो देवः—Supply
 आगच्छतु after this. एतत् अत्रतस्ते बालोद्यानम् here lies in your front
 the Bālodyāna. This is the principal sentence. The other
 words qualify बालोद्यानम्. तुहिनस्य हिमस्य कणैः शिशिरः शीतलः यः समीरणः
 वायुः तेन उद्वेष्टिताः मृशं कम्पिताः अत एव बन्धनात् च्युताः भ्रष्टाः याः शेफालिकाः
 शेफालिकाकुसुमानीत्यर्थः, ताभिः विरचितः संपादितः कुसुमानां प्रकारः आस्तरणं यत्र.
 The morning breeze was charged with particles of dew (हिमकणः)
 and had consequently grown cool. As it rudely shook (उद्वेष्टित
 p. p. from वेल् वेल्ति with उद्) the Śephālīkā flowers, they drop-
 ped down from their stalks (बन्धनम्) and a bed (प्रकीर्यते असौ प्रकारः)
 of flowers was thus formed on the ground. J's reading उद्वेष्टित-
 वृन्तबन्धुरशेफालिका conveys the same idea. Explain it as उद्वेष्टेतानि
 वृन्तानि यासां ताः, इदृश्यः बन्धुराश्च (lovely) याः शेफालिकाः. But the read-
 ing in the text brings out the idea more directly and naturally.
 ईषदालोहिताः किञ्चिदारक्ताः ये मुग्धवधूनां सुन्दरस्त्रीणां कपोलाः, तद्वत् पाटलानि
 श्वेतरक्तानि यानि लोभ्रप्रसूनानि लोभ्रकुसुमानि तैः विजितम् अधःकृतं श्यामलतानां
 प्रियंगुलतानां सौभाग्यं यत्र. Note that both ईषत् and आ denote the idea
 of slightly. • One of the words is really superfluous. Or we may
 take ईषत् in the sense of slightly and आ in the sense of all round
 (समन्तात्). The Lodhra flowers in the garden were rosy (पाटल)
 like slightly red cheeks of beautiful damsels. They consequently
 threw into the background (विजित) the loveliness of Priyaṅgu
 creepers. This would mean that in the garden there were both
 Lodhra and Priyaṅgu creepers in blossom, but that the former
 far outshone the latter. Or it might suggest that there were
 only the Lodhra flowers, which, however, amply made amends
 for the absence of the Priyaṅgu flowers. The former inter-
 pretation is preferable. Remember श्यामा or श्यामलता means a
 Priyaṅgu creeper. The word often misleads an unwary reader,
 who is tempted to take it in the sense of dark or dark-green
 creeper, which is not the correct sense. J's पाण्डुफलिनी must be
 rejected as फलिनी is the same as श्यामलता or प्रियंगु. उन्मीलितानि
 (fully blown) यानि बहुलकुन्दकुसुमानि तैः सुरभि (fragrant) शीतलं च प्रभात-
 काले रमणीयम् which appears specially attractive at this time of
 the morning.

7. Construe:—रजनीप्रबुद्धैः प्रालेयमिश्रमकरन्दकरालकोशैः पुष्पैः समं निपतिताः अल्यः अर्कशुभिश्चमुकुलोदरसान्द्रगन्धसंस्पर्शितानि कमलानि पतन्ति । (वसन्तातिलका)

The stanza describes a phenomenon which the morning presented. Some of the flowers in the garden had blown (प्रबुद्ध) at night. Bees had settled on them. In the morning these flowers fell on the ground and along with them the bees also. Then the bees left those flowers and began to fall upon lotuses that were now opening. प्रालेयेन हिमेन मिश्रः यः मकरन्दः पुष्परसः तेन करालः नतोन्नताः कोशाः येषां तानि. In the morning dew fell on these flowers and became mixed with their juice or honey (मकरन्द). Their interiors (कोशः), which with the honey were perfectly smooth and soft, were now rendered uneven (कराल). This adjective describes what actually happened and in a way furnishes an additional reason why the bees left the flowers. Honey mixed with dew was of course not to the taste of the bees. That was why they left. अर्कस्य सूर्यस्य अंशुभिः किरणैः मित्राः विकसिताः ये मुकुलाः कलिकाः तेषाम् उदराणां संबन्धी यः सान्द्रः बहलः गन्धः तेन संस्पर्शितानि सम्यक् स्पर्शितानि. The bees obviously were in a kind of trance as they settled on the night-blowing flowers. That was why they allowed themselves to fall on the ground with them. It was, therefore, necessary that something should suggest to them their next abode. Rays of the sun had opened the buds (मुकुलः—लम्) of lotuses. A deep (सान्द्र) fragrance proceeded from their interior and it indicated to them lotuses as their next resting place. Note that पतन्ति used in the sense of गच्छन्ति, is transitive.

8. Construe:—जृम्भारम्भप्रविततदलोपान्तजालप्रविष्टैः भानोः हस्तैश्चपतयः इव स्पृश्यमानाः (सन्त) विबुद्धाः घनपरिमलस्तौकल्याणरागाः एते द्विरेफाञ्जीभिः सार्धं विकचनलीनीगर्भशय्यां मुञ्चन्ति । (मन्दाक्रान्ता)

The king observes another phenomenon of the early morning and describes it in this stanza. The description is characteristic and reveals his sensual mind. Bees were leaving their bed of lotuses along with their mates. They were awakened from their sleep by the rays of the sun that had penetrated the lotuses, even like things who also are roused by the sun's rays that enter their chambers. The adjective जृम्भा...प्रविष्टैः has a double meaning, as it goes with द्विरेफाः and चपतयः. With द्विरेफाः

explain it as जृम्भायाः विकसनस्य, कमलानमित्यर्थः, आरम्भेण प्रवितताः त्रिस्तृताः ये दलानां कमलपत्राणाम् (petals) उपान्ताः सन्निधिप्रदेशा अन्तराणि इति यावत् (intervals), ते एव जालानि गवाक्षाः (latticed windows or lattices) तैः प्रविष्टाः तैः. As the lotuses began to bloom in the morning, the intervals between their petals grew wider and wider (प्रवितत् extended; *n. p.* from प्र + वि + तन् तनोति-तनुते) and through these the sun's rays found entrance in them. The intervals of the petals are fancied to be so many lattices, through which also rays of the sun penetrate into royal bed-chambers. The bees sleeping in the interior of lotuses, being thus touched by the solar rays, were awakened (विबुद्धाः) even like the kings. Note that this comparison with monarchs is not quite to their credit. For, it makes them lie in their beds till the rays of the sun wake them up. But perhaps Duryodhana has in his mind kings of his own type! With उपतयः the adjective जृम्भा...प्रविष्टैः is to be explained as °दलौपान्ताः इव जालानि etc. That is, the lattices in the kings' chambers were like the intervals of petals etc. घनः सान्द्रः यः परिमलः संभोगः रात्रिविहारः इत्यर्थः ('संभोगः स्यात्परिमले' वैजयन्ती), तेन स्तोकलक्ष्यः ईषद्दृश्यः अङ्गरागः विलेपनं येषां ते. The drones had dallied with their mates abundantly at night with the result that their unguent (which here must be supposed to be the pollen of lotuses with which their bodies were covered) was rubbed off and was only slightly visible. For this sense of परिमल *vide* 'अथ परिमलजामवाप्य लक्ष्मीमवयवदीपितमण्डनाश्रितस्ताः । वसतिमभिविहाय रम्यहावा' सुरपतिसूनुविलोभनाय जग्मुः ॥ ' किरात० X. 1. Some dissolve this compound as घनः परिमलः यस्य, ईदृशः स्तोकलक्ष्यश्च अङ्गरागः येषाम् whose unguent of dense fragrance was slightly visible (being of course rubbed off in dalliance). It is easy to see that the compound as it stands, would not easily yield this sense. Such sense requires the compound to be स्तोकलक्ष्यघनपरिमलाङ्गरागाः. Besides in our interpretation the idea of nocturnal sports, which certainly must have been prominent in Duryodhana's mind is directly expressed. द्विरेफः is a bee, so called because in his name *viz.* भ्रमरः, there are two रकारs (द्वौ रेफौ नाम्नि यस्य). विकचायाः प्रकुलयाः नलिन्याः कमलसमूहस्य गर्भे एव शय्या ताम्. To the drones the bed was supplied by the soft interior of lotuses. Note that नलिनी means a lotus plant as well as a collection of lotuses

(नलिनसंघातः). The figure of speech in this stanza is संयुधिः or conjunction of उपमा and समासोक्ति. The first half contains a simple उपमा. The second half is an instance of समासोक्ति, because the description of bees as we have it there, brings to our mind conduct of voluptuous lovers, who after their nightly dalliance, get up from their soft couches in the morning along with their beloveds.

पर्युपास्यमाना (परि + उप + आस् आस्ते) surrounded, waited upon संग्रामे साधुः सांग्रामिकः useful in battle, military. उपकल्पयितुम् in order to make ready. पदस्य पश्चात् अनुपदम् close upon your heels, अतिशयितं दिव्यं रूपं येन who surpassed a celestial form (in beauty). नकुलेन—This word is ambiguously used and it is on the two senses of this word that the following interesting sense is based. नकुल means an ichneumon. This was the sense in which Bhānumatī used it. The eternal hostility (शाश्वतिको विरोधः) between the ichneumon and the serpent is well known and every student of grammar is familiar with it in अहिनकुलम्. But नकुल of course was the name of the fourth Pāṇḍava. He was noted for his matchless beauty. Duryodhana, not having heard this first sentence of Bhānumatī, naturally takes Nakula to refer to the Pāṇḍava and his suspicions are as naturally roused. अवधार्य having understood (the significance of what Bhānumatī related). That's why they say शान्तं पापम् etc. J's stage direction अपवार्यात्मगतम् is evidently a misprint. If the speech is अपवार्य, it cannot be आत्मगत. अतिसंतापेन उद्धिग्ने क्षुब्धं हृदयं यस्याः whose heart is agitated by extreme anguish. अतिसंतापावगृहीत means overwhelmed by extreme anguish. किमपि मन्त्रयमाणा conversing on some topic. लताजालेन अन्तर्हितः concealed by the net work of creepers. विश्रब्धालापम् confidential talk. Compare 'पादपान्तर्हित एव विश्रब्धां तावदेनां पर्यामि S. i सखि अलं etc. This is the first sentence of the conversation between Bhānumatī and her companion that the king hears. The poet skilfully introduces him at this stage so that he just misses the one important sentence, which would have been decisive. किं नु—Suvaṇḍā had referred to Bhānumatī's anguish. Duryodhana could not understand what the cause of her anguish possibly was. But he recollected that she had left him that morning rather unceremoniously, from which he said he had already guessed (समर्थितः) that she was angry with

him. He then proceeded to apostrophize her and tell her he was no proper object (अविषयः) for her resentment.

9 Construe:—प्रमादात् मया कण्ठे भुजलतापात्राः शिथिलीकृतः किम् अथ निद्राच्छेदविवर्तनेषु (मया) अभिमुखं न संभाविता असि (किम्), स्वप्ने त्वया अहम् अन्यस्त्रीजनसंकथालघुः लक्षितः (किम्) । (हे) प्रिये, परिजनोपालम्भयोग्ये मयि कं दोषं पश्यसि (शार्दूलविकीर्णितम्)

In the manner of a voluptuous lover such as he is, Duryodhana in this stanza is trying to guess the possible cause of his beloved's anger towards him. That she is angry he already has concluded from her conduct in the morning. भुज...किम् was the noose of my creeperlike arms rendered loose i. e. did I fail in embracing you closely? भुजलता may also be taken to refer to Bhānumati's arms. The word लता would favour such construction. Compare st. 21 below. This means: Did I render loose your fast-embrace of me by the neck? There is a subtle distinction between the two interpretations. The first implies that it was Duryodhana who took the active initiatives in the matter of the embrace, while according to the second it is the lady who does so. Sankrit poets tell us that the latter is hardly the case. The first interpretation would therefore appear better. निद्रायाः च्छेदाः भङ्गाः तेषु विवर्तनानि पार्श्वपरिवर्तनानि तेषु at (the time of) your rollings during interruptions of sleep. अभिमुखं यथा तथा संभाविता honoured by turning my head towards you. It appears as Bhānumati turned on her sides during interruptions of her sleep, Duryodhana always pleased her by turning his face towards her. अन्येन स्त्रीजनेन संकथा मिथः संभाषणं तेन लघुः क्षुद्रतां प्राप्तः debased by private conversations with another woman (or with other woman-folk). स्वप्ने—The force of this is as follows: Duryodhana says he is so devoted to his wife that the possibility of her ever detecting him engaged in private talk with another woman in her waking moment is out of question. For, he never does so. She has perhaps seen him thus engaged in her dream and has consequently grown angry. परिजनवद् स्वदास इव उपालम्भस्य भर्त्सनस्य योग्ये. Duryodhana means he stands to Bhānumati in the capacity of a servant. If he be guilty of any lapse, she can take him to task for it. Why, instead of doing so, should she grow angry with him? The reading किं दोषम् for कं दोषम् is evidently some

scribe's slip of the pen. Compare for the idea 'कमपराधत्वं मयि पश्यसि त्यजसि' मानिनि दासजनं यतः ।' V. iv. 24. अथवा introduces another point of view. Duryodhana now looks at the matter from a different standpoint.

10. Construe—अस्मदुपाश्रयैकचित्ता इयं प्रेमनिबद्धमत्सरेण मनसा अतिवल्लभत्वात् मम अपराधलेशं स्वयम् उत्प्रेक्ष्य नियतं कुपिता । (औपच्छन्दसिक)

यस्यम् उपाश्रयः यस्य; ईदृशम् एकम् अविभक्तम् अनन्यविषयमित्यर्थः चित्तं यस्याः whose sole or undivided heart has us for its support i. e. rests on us. प्रेम्णा निबद्धः जनितः मत्सरः यस्मिन्. Bhānumati was with single-hearted devotion attached to Duryodhana and her intense affection naturally made her jealous. We prefer to take अतिवल्लभत्वात् with स्वयमुत्प्रेक्ष्य rather than with कुपिता. अतिवल्लभत्व was the cause why she herself fancied a slight lapse on Duryodhana's part and. this viz. अपराधलेशोत्प्रेक्षा made her angry. When we love a person most we expect him to be ideal. We are, therefore, often apt to consider certain actions of his as faulty, which in others we would never have considered to be so. Ordinarily speaking this means that we imagine in him faults which really have no existence. This is what has happened in the case of Bhānumati, says Duryodhana. For similar idea compare 'कुपिता न तु कोपकारणं सकृदप्यात्मगतं स्मराम्यहम् । प्रमुता रमणेषु योषितां न हि भावस्खलितान्यपेक्षते ॥' V. iv. 12. Note the king begins speaking of himself in the plural (अस्मदुपा०) but reverts to the singular (ममापराध०) in the same stanza. This is careless writing.

अतिशयितदिव्यरूपिणः is somewhat confusing, grammatically. Explain it as: अतिशयः संजातः अस्य तद् अतिशयितम् that in which there is some excellence; excellent; surpassing. अतिशयितं च दिव्यं च तद् रूपम्; तद् विद्यते अस्य (by the addition of the possessive suffix इन्) सः अतिशयितदिव्यरूपी तस्य who possesses excellent celestial beauty. Or अतिशयितं दिव्यं दिव्यरूपमित्यर्थः तदतिशयितदिव्यम्, तादृशं च तद् विद्यते अस्य तस्य who possesses beauty that excels celestial (beauty). The latter would be more in accordance with अतिशयितदिव्यरूपेण नकुलेन of the preceding page, though the former looks more natural. Both the ways are open to objection in so far as they go against the grammatical rule which says that no affix showing possession should be added to a Karmadhāraya if its sense could be had by the use of a Bahuvrīhi. 'न कर्मधारयान्मत्वर्थो यो बहुव्रीहिश्चेत्तदर्धप्रतिपत्तिकरः ।' Here the same

sense could be obtained, if we had अतिशयितदिव्यं रूपं यस्य तस्य अतिशयितदिव्यरूपस्य. The possessive इत् is, therefore, unnecessary. But this rule is not strictly followed by poets. Vide Me. 11 ; R. 47. Grammarians also do not consider this rule to be invariable, as Patañjali himself has used the form असुब्धतः in his Mahābhāṣya उत्सुका and हृत्हृदया have a double meaning. उत्सुका (1) anxious, uneasy; (2) eager; love sick. हृत्हृदया (1) whose heart is taken away, who has lost it, who is perfectly unnerved or has lost all courage; (2) whose heart is captivated or attracted. Bhānumatī uses these words in the first of the above senses, while Duryodhana understands them in the second. He of course takes Nakula to refer to the fourth Pāṇḍava. His suspicions, therefore, are roused and they are further confirmed by Bhānumatī's two following sentences. माद्रीसुते नकुले इत्यर्थः अनुरक्ता तया attached to the son of Mādri i. e. Nakula. Madri was the younger wife of Pāṇḍu; being the princess of Madra and sister to Śalya, the Madra king. By means of the charm placed at her disposal by Kuntī at Pāṇḍu's words, she invoked the two Aśvins and obtained from them two sons, Nakula and Sahadeva, who were twin-born, Vide म. भा. आदिपर्व अ. 138. विप्रलब्धाः deceived. वयम् is really used for अहम्. Idiomatically we explain this by saying that the king being an important personage, speaks of himself in the plural. Grammatically this is possible according to 'अस्मदो द्वयोश्च' पा. 1. 2. 59 (एकत्वे द्विते च विवक्षिते अस्मदो बहुवचनं वा स्यात्. वयं ब्रूमः । पक्षे अहं ब्रवीमि आवां ब्रूवः इति वा । सि.कौ.). Further we may say that the plural in 'वयमेवं विप्रलब्धाः' shows disrespect instead of the usual respect. Compare वयं तत्त्वान्वेषात् हताः ' S. 1. 23 and our note thereon. सोत्प्रेक्षम् ironically. उत्प्रेक्षा means an ironical comparison. Duryodhana ironically compares what he said in st. 10 above with what he feels now. Of course his irony is turned against himself. कुलटा an unchaste woman. अटतीति अटा a wanderer. कुलानाम् अटा a wanderer of families i. e. भिक्षार्थं व्यभिचारार्थं वा या गृहानटति (बालमनोरमा). The पररूपसन्धि (कुल + अटा) is bad according to the Vārtika ' शकन्धादिषु पररूपं वाच्यम् '. Note that if we dissolved this as 'कुलकुलान्तरमटति' (Apte's Dictionary), we would get कुलाटी. किं वक्ष्यसि—The idea is : You were so eloquently boasting of your wife's undivided affection for you. But you know you have been all the while cuckolded by her. What will you say now ? You can't say anything. You are stunned dumb

with the shock. एतदर्थमेव just for this purpose i.e. because she was attached to Nakula and wanted to meet him. विविकतं च तत् स्थानं तस्मिन् अभिलाषः longing for a solitary place. पक्षपातः special liking. अविज्ञातः बन्धक्याः पुंश्चल्याः हृदयस्य सारः तथ्यांशः येन who knew not the stuff of the harlot's heart. बन्धकी is derived as बध्नाति मनः पुरुषाणाम् असौ who captures the heart of men. कापि परिभ्रान्तः was deluded far away, in this that he imagined her to be otherwise. मत्परिग्रहश्च असौ पांडुला च bane of my wife, disgraceful wife of mine. The reading मत्परिग्रहपांसनि means 'O you who disgraced my acceptance (of you as wife).' परिग्रहः means 'wife' as well as 'acceptance.' Note पत्नीपरिजनादानमूलशापाः परिग्रहाः अमरः and 'दूषकपांसनी' त्रिकाण्डशेषः

11. Construe :—मम पुरः तव तत् भीरुत्वम्, ईदृशानि साहसानि; अस्मद्वपुषि सा श्लाघा, विनयव्युत्क्रमेऽपि एष रागः; जडमतौ मयि तच्च औदार्यम्, चापले कोऽपि (अयं) पन्थाः; तस्मिन् ख्याते वितमसि कुले जन्म, एतत् कौलीनम्। (मन्दाक्रान्ता)

In this stanza Duryodhana is contrasting, Bhānumatī's previous conduct, which was almost ideal, with her present (as he thinks) wanton behaviour. The stanza is a good example of balanced style. The first half of every line contains reference to previous conduct and the second half describes present behaviour. तत् भीरुत्वम्—तत् in this and the following clauses has the sense of प्रसिद्ध or well-known. साहसानि adventures; श्लाघा praise. विनयस्य व्युत्क्रमः अतिक्रमः तस्मिन् for transgression of modesty (consisting in entertaining affection for Nakula). Duryodhana means to say Bhānumatī complimented him so much for his handsome person in his presence. But really she was passionately (रागः passion) in love with Nakula who possessed surpassing beauty of form. औदार्यम् courtesy. जड मतिः यस्य dull-headed. Duryodhana so styles himself because he could not find out how Bhānumatī was really inclined. The adjective is proleptic. Not that he considered himself jadamati originally, but he is now proved to be so owing to Bhānumatī's conduct. चापले कोऽपि पन्थाः unaccountable mode of wantonness. Duryodhana could not by any means account for her conduct. It was a perfect mystery to him. विगतं तमः यस्मात् blemishless, pure. A person of pure, blameless family is expected to be virtuous. But Bhānumatī has given the lie direct to such expectation. कौलीनम् scandalous

conduct. This word is interesting from the sociological point of view. Derived from कुलीन, which itself comes from कुल (कुलस्य अपत्यं कुलीनः । 'कुलाख्यः' पा. 4. 1. 180 कुलीनस्य भावः कर्म वाकौलीनम् । 'हायनान्त-युवादिभ्योऽण्' पा. 5. 1. 230), कौलीन originally meant all that was connoted by high or noble birth. But we find in society families which are considered to be high or noble, often have all sorts of scandals connected with them. The word thus came to mean a scandal; then, scandalous conduct of which many a time members of these so-called noble families are guilty. But, if minutely scrutinised these scandals are found in many cases to be baseless, so that a fresh explanation of the word became available *viz.* कौ पृथिव्यां लीनं भवति तत् कौलीनम् which falls on the ground as having no foundation. Further, scandals are known to travel apace, as everybody in society takes a secret satanic pleasure in scandalising others or hearing them scandalised, though nobody, of course will never confess to such pleasure. कौलीन thus has a third explanation in कौ पृथिव्यां लीनं प्रसृतं भवति. in these two cases कौलीन is an अलुक्समास. कुले जनसमूहे भवम् or कुलात् जनसमूहादागतम् (proceeding from an assembly of people) is a fourth explanation. Scandals generally take their birth in meetings where all kinds of people assemble. There they spare nobody. It should be noted that these later explanations of कौलीन are really so many anachronisms. For they are evidently based upon scandal as being the meaning of the word. Read 'कौलीनं स्यात्कुलीनत्वे गुह्ये' विश्वः, 'स्यात् कौलीनं लोकवादे युद्धे पञ्चहिपाक्षिणाम्, and 'कौलीनं पञ्चभिर्युद्धे कुलीनत्वापवादयोः' धरणिः. It should be noted that this long speech of Duryodhana and his two following speeches, though apparently so rash and thoughtless to us, because we know the truth regarding Bhānumati's virtue, are so very natural. For we must remember that a husband is generally very jealous of his wife's virtue and if once his suspicions are aroused, there are really no lengths to which he will not go. This what Bhaṭṭa Nārāyaṇa is incidentally teaching us, when he represents Duryodhana ready to murder his wife.

(Page 38) प्रवेष्टुमारब्धा (अहम्) I began to enter. The use of आरब्धा deserves special note. It is an example of what is technically called कर्तरि क्तः, or the use of the past *passive* participle termination त्त to signify an *active* sense. Such कर्तरि क्तः is available in the case of roots implying motion, of intransitive

roots generally and of roots णिच् etc., according to 'गत्यर्था-
कर्मकण्डिषशीङ्स्यासवसजनसहजीर्यतिभ्यश्च' पा. 3.4.72 (एभ्यः कर्तरि क्तः
स्याद्भावकर्मणोश्च गङ्गां गतः गङ्गां प्राप्तः। म्लानः सः। लक्ष्मीमाच्छिष्टो हरिः। शेषमधि-
शयितः। वैकुण्ठमधिष्ठितः। शिवमुपासितः। हरिदिनमुपोषितः। राममनुजातः। गरुड-
मारूढः। विश्वमनुजीर्णः। पक्षे प्राप्ता गंगा तनत्यादि। सि. कौ.). But आरम्भ्
does not fall within the province of this rule. We have therefore
to suppose that आरम्भ् is either गत्यर्थक by saying that कार्यमारभते =
कार्यं कर्तुं गच्छति, or that it is intransitive by bluntly ignoring
its transitive character (कर्मणोऽविवक्षितत्वात्) on the authority of
'धातोरर्थान्तरे वृत्तेर्धात्वर्थेनोपसंग्रहात्। प्रसिद्धेराविवक्षातः कर्मणोऽकर्मिका क्रिया॥'
quoted in सि. कौ. on पा. 7. 1. 7. आरब्धा would then be active
and mean 'I began' instead 'I was begun' which is its
proper sense. A second way of accounting for this use is:
आरब्धम् आरम्भः, according to 'नपुंसके भावे क्तः' पा. 3. 8. 114.

Then add the possessive suffix अच्, which causes no change
in the original word. आरब्धमस्ति अस्याः (आरब्ध + अच् मत्वर्थीयः)
सा आरब्धा. अशालीनत्वम् immodesty, boldness. शालीन (modest.
bashful; 'स्यादवृष्टे तु शालीनः' अमरः) is formed from शाला (room,
home) by addition of the taddhita affix ख (ई), according to 'शालीन-
कौपीने अवृष्टाकार्ययोः' पा. 5. 2. 20. (शालाप्रवेशमर्हति शालीनः अवृष्टः। सि. कौ.).
अप्रागल्भ्यादन्यत्र गन्तुमशक्तः शालामेव प्रवेष्टुमर्हति। तत्त्वबोधिनी).

12. Construe:—(हे) पापद्वन्द्वे, यस्मिन् (सखीजने त्वया) मत्सुरतोष-
भोगः रहसि चिरप्रणयनिर्भरबद्धभावम् आवेदितः, तत्रैव अस्मिन् सखीजने अद्य दुःख-
रितं निवेदयन्ती (त्वं) न ह्रीणासि (किम्)। (वसन्ततिलका)

A person generally feels ashamed if his evil deeds become
known to his friends. Who would then himself inform those
friends of his sinful deeds? But Bhānumatī was apparently
describing her shameful conduct without any compunction to her
friends, to whom she had in great love and confidence previous-
ly communicated the most private things that passed between
her and Duryodhana. This appeared to Duryodhana to be the
height of immodesty and shamelessness on her part. The loca-
tive in यस्मिन्...आवेदितः and तत्र...निवेदयन्ती deserves notice. It is
used for the dative and is idiomatic. It signifies familiarity
and confidence between the parties concerned. Thus त्वयि
निवेदयामि, as distinguished from तुभ्यं निवेदयामि, shows that the

speaker has great confidence in. and is closely familiar with, the person addressed. चिरं चिरकालमनुवर्तमानः यः प्रणयः स्नेहः तेन निर्भरं मृगं संपूर्णमित्यर्थः बद्धः रचितः. आविष्कृतः इति यावत् भावः निजचित्ताभिप्रायः यस्मिन् कर्मणि यथा तथा in such a way as fully to disclose your heart owing to long-continued affection. चिर...भावम् is an adverb, which modifies आवेदितः. Bhānumatī had for long been on terms of affectionate friendship with Suvadanā. She, therefore, fully laid her heart bare before her. चिरप्रणयः may also mean 'confidence of long standing.' Note 'प्रणयः प्रेम्णि विश्रम्भे' विश्वः; also 'भावः सत्तास्वभावाभिप्रायचेष्टात्मजन्मसु' अमरः. तत्रैव = तस्मिन्नेव i. e. the friends referred to above as यस्मिन्. अस्मिन् refers to the near presence of those friends. हीण is p. p. from ही—जिहेति to be ashamed, which also yields हीत.

(Page 39) सप्पगल्भपसारिकरेण—This reading is better than सगल्भ. It yields two Sanskrit renderings, सर्पगर्भप्रसारितकरेण and सप्रगल्भप्रसारितकरेण. The former represents the meaning of Bhānumatī, the latter the sense in which Duryodhana understands it. सर्पः गर्भे यस्य, ईदृशश्च प्रसारितश्च करो यस्य whose hand held a serpent in it and was stretched out. It appears the iohneumon held in his hand one of the hundred serpents he had killed when he stretched it out to remove Bhānumatī's breast-garment. प्रगल्भेन प्रागल्भेनेत्यर्थः, भावप्रधानो निर्देशः; सहितं सप्रगल्भम्, सप्रगल्भं प्रसारितः करः येन who boldly stretched out his hand. The boldness on the part of Nakula was due to the knowledge that Bhānumatī loved him passionately. This is of course Duryodhana's view. परस्य वनितायाः अवस्कन्दने प्रघर्षणे प्रगल्भः तस्य audacious in outraging another's wife. माद्रीसुतश्चासौ हतकश्च the accursed son of Mādrī viz. Nakula. हत or हतक is a term of abuse. It has descended into Marāṭhī in that characteristically feminine abuse 'मेल्या.' Note 'प्रकाण्डायाः प्रशंसायामाक्षेपे हतकः स्मृतः' हलायुधः. पापं शीलं यस्याः of sinful or vicious character, who is habitually given to sin. अनुशासनीया should be punished. आर्यपुत्रः son of the venerable one (i. e. the father-in-law). This is the usual epithet with which women address their husbands in Sanskrit. See 'सर्वस्त्रीभिः पतिर्वाच्य आर्यपुत्रेति यौवने' भरतः. प्रभाते वाद्यमानानि च मङ्गलद्योतकानि च यानि तूयाणि तेषां रवेण मिश्रः तेन blended with the sound of auspicious musical instruments played upon at dawn. वारविलासिनीनां जनः समूहः तस्य संगीतं तस्य रवेण by the

sound of the songs of a group of courtezans. It was customary in ancient India to wake a king up from his sleep by means of the sound of the singing of bards and courtezans and of musical instruments played upon outside his bed chamber. वारविलासिनी is explained as वारस्य वृन्दस्य विलासिनी साधारणत्वात्; वारेण विलासिनीति वा who can be a wife by turn । वारे एकस्मिन् दिवसे इत्यर्थः विलासिनीति वा who can be had for a day. सवितर्कम् conjecturingly, in a tone of conjecture. The words प्रतिबोधितास्मि (I was awakened) set the king conjecturing. Was it a dream that she had described ? Perhaps it was. But the words of her friend would clear the matter up (व्यक्तिर्भविष्यति lit. manifestation or clear perception of facts will arise). अत्याहितम् calamitous. अस्याहितम् n'originally means a great calamity, danger or evil. Explain the word as अतीव आधीयते मनसि which one very much takes to one's heart; or as अत्यन्तमाधीयते तन्निवारणार्थं मनो दीयते यस्मिन् which one tries very much to avoid. Then secondarily it signifies that which causes calamity, calamitous, dangerous. अपहृयताम् be taken far away, so that it will have no effect on us. आहुतिभिः हुतः or हुताः आहुतयः यत्र । आहिताग्न्यादिस्वात्परनिपातः sacrificed with oblations. Suvadanā suggests a plunge into the Ganges and other holy rivers, the blessing of Brāhmaṇas and oblations to fire as remedies to counteract the dream. अलं विकल्पेन away with or enough of, doubt. अलम् and कृतम् in this sense govern the instrumental. अन्यथैव संभावितं (स्वप्नदर्शनवर्णनं तस्याः इत्यर्थः) I construed it quite otherwise i. e. misunderstood it completely.

13. Construe:—दिष्ट्या अहम् अर्धश्रुतविप्रलम्भजनितक्रोधात् (तस्याः सकारां) नो गतः, दिष्ट्या अर्धकथने मया रूपा किञ्चित् परुषं (तस्यै) नो ग्राह्यतम्, दिष्ट्या विमूढहृदयं मां प्रत्याययितुम् (इव) कथा अन्तं गता, दिष्ट्या जगत् मिथ्या कथितया अनया विरहितं न जातम् ।। (शार्दूलविक्रीडितम्)

Having come to know that it was merely a dream that Bhānumati was recounting, Duryodhana now congratulates himself on not having done anything rashly in anger. दिष्ट्या is an indeclinable which expresses good fortune (शुभम्), happiness or joy. Note 'दिष्ट्या स्यान्मङ्गलादिषु' and 'सुखे दिष्ट्योपजोषं' वैजयन्तीः 'दिष्ट्या शमुपजोषं चेत्यानन्दे' अमरः. अर्धेन असमप्रेणेत्यर्थः श्रुतेन श्रवणेन (ननुसंकेभावे कः) अर्थात् तस्याः स्वप्नवृत्तान्तस्य, यः विप्रलम्भः भ्रान्तिः तेन जनितः क्रोधः तस्मात् तमवलम्ब्येत्यर्थः in anger roused by delusion due to (her

account) being (only) half heard. क्रोधात् = क्रोधमालम्ब्य, according to the वार्तिक 'त्यल्लोपे कर्मण्यधिकरणे च' (प्रासादात्प्रेक्षते। आसनात्प्रेक्षते। प्रासादमारुह्य आसने उपवेश्य प्रेक्षते इत्यर्थः। सि.क्रौ.), which means that when the sense of an absolutive is suppressed in a sentence, the object of the absolutive, or the place where the action takes place, is put in the ablative case. नो as well as न is a negative particle. कथनस्य अर्धम् अर्धकथनम् तस्मिन् when she had half related her story, in the middle of her narrative. अर्धम् *n* is compounded with a word in the genitive expressive of the whole and is placed first according to 'अर्धं नपुंसकम्' पा. 2. 2. 2. e. g. अर्धं पिप्पल्याः अर्धपिप्पली, but ग्रामस्य अर्धः ग्रामार्धः. पशुषाम् harsh. विमूर्च्छं हृदयं यस्य whose mind was infatuated or had gone astray. मां प्रत्याययितुं कथा अस्तं गता the story reached its close (as it were) to convince me (of Bhānumatī's virtue). As कथा is inanimate and cannot be credited with any conscious intention, we must supply इव after प्रत्याययितुम् and make the line an instance of गम्योत्प्रेक्षा. The idea is if for some reason the story had remained unfinished, Duryodhana would have continued under the same delusion. Another way of construing the line is (भानुमती) मां प्रत्याययितुं कैयान्तं (कथायाः अन्तं) गता Bhānumatī finished her story to convince me (as it were). मिथ्या दूषिता (सुसुप्तमासः) falsely accused. Note the grim suggestion in the last line. Duryodhana had accused his wife falsely and was about to send her to her account. Fortunately he did not do so.

(Page 50) प्रशस्त (p. p. from शंस् शंसति to praise with प्र) praiseworthy; auspicious; auguring well. अत्र नास्ति—This speech is printed by the editions द and ज as that of सखी and चेदी, with the addition of the stage-direction (अन्योन्यमवलोक्य। अपवार्य). This is really absurd and must evidently be a misprint. The tenor of the speech shows that it belongs to Suvadanā. Grill's edition prints the stage direction correctly; as we have in our text, and rightly assigns the speech to सखी. अन्योन्यमवलोक्यतः—When Bhānumatī asked her friend to tell her definitely what part of the dream foreboded evil and what was auspicious, she really did not know how to proceed. She thereupon exchanged significant glances with Taralikā, whom she then informed of her determination to acquaint Bhānumatī with the naked truth.

(Page 41) स्तोकमीप even a little. अलीकं कथयन्तो—This is an admirable sentiment that Suvadanā expresses. To flatter a friend into some false belief, especially in a matter of vital importance to him, is the greatest disservice one can do him. It speaks volumes for Suvadanā's sincere friendship that she realises this. स इदानीम्—A very fine generalisation of which even Kālidāsa would have been proud. इदानीम् is more or less for वाक्यालंकार. हितम् beneficial. For similar idea read 'न हि प्रियं प्रवक्तुमिच्छन्ति मृषा हितैषिणः ॥' Ki. 1. 2. 'स किंस्त्वा साधु न शास्ति योधिपं हितान्न यः संशृणुते स किंप्रभुः' Ibid 1. 5. अशुभस्य निवेदनं निवेदकं सूचकमित्यर्थः. proclaiming evil. The slaughter of hundred serpents suggested of course the murder of the hundred Kauravas and the removal of the breast garment indicated the inflicting of widowhood on Bhānumatī. Observe that here there appears to be a reference to the custom which forbade widows from wearing the bodice, a custom which unfortunately prevails even now to great extent. द्विजातीनां जनः समूहः तस्मै प्रतिग्रहः दानं तेन by means of gift to a multitude of Brāhmaṇas. प्रतिग्रहः means a gift, properly made as well as the acceptance of such gift. Note 'प्रतिग्रहः स्वीकरणे सैन्यपृष्ठे पतद्ग्रहे । योग्येभ्यो विधिवद्देये तद्ग्रहे च ग्रहान्तरे' मेदिनी. द्विजाति includes Brāhmaṇas as well as Kṣatriyas and Vaiśyas, for all the three are entitled to a second birth (जाति) in the form of the sacred initiation (उपनयनम्). But here Brāhmaṇas alone are meant, because pratigraha or the right of receiving gifts is a special prerogative of the Brāhmaṇas. Read 'मातुर्यदग्रे जायन्ते द्वितीयं मौञ्जिबन्धनात् । ब्राह्मणक्षत्रियविशस्तस्मादेते द्विजाः स्मृताः ॥' याज्ञवल्क्य I. 3. 'इज्याध्ययनदानानि वैश्यस्य क्षत्रियस्य च । प्रतिग्रहोऽधिको विप्रे याजनाध्यापने तथा ॥' Ibid 118. अन्तर्यताम् let it be averted. It is *third. pers. sing.* of the imperative of अन्तरयति, which is a denominative from अन्तर. दंष्ट्रिणः of a boar. Boar is अप्रस्तुत or irrelevant in the present case. Reference to it is merely by way of an *obiter dictum*. विचक्षते (वि + चक्ष्) इति विचक्षणाः those who possess discriminating powers; the wise; the learned. अवितथम् the truth. Explain विगतं तथा सख्यं यस्मात् तद् वितथम्, न वितथमवितथम्. The sentence shows influence of Kālidāsa's 'अवितथमाह प्रियंवदा ।' Ś. iii. पन्नगानां सर्पाणां शतस्य वधः. पन्नगः is derived as पद्भ्यां न गच्छति असौ because the serpent does not seem to possess feet, or as पन्नं पतितं यथा तथा गच्छति one that creeps close to the ground. अनिष्टम् इष्टविरुद्धं दुःखमित्यर्थः

उदके उत्तरकाले यस्य तत् having evil in the future. Or अनिष्टः उदकः यस्य whose future result is undesirable. For, this double sense उदकं vide उदकं उत्तरे काले यच्च स्यात्फलमुत्तरम्' वैजयन्ती. अनिष्टोदकम् (accusative singular) is predicative adjective, qualifying both पञ्चगशतवधः and स्तनांशुकापहरणम्, which are considered as constituting one event, as indicated by the use of इति, and which then became the object of तर्कयामि. Thus पञ्चगशतवधः स्तनांशुकापहरणं चेति (एतद्) अनिष्टोदकं तर्कयामि.

14. Construe:—शुभाशुभाः स्वप्नाः हि पर्यायेण दृश्यन्ते (इति) कामम् । इयं शतसंख्या पुनः सानुजं मां स्पृशतीव । (अनुष्टुम्)

कामम् signifies admission even against one's desire. 'अकामानु-मतौ कामम्' अमरः. Duryodhana is no believer in dreams as indicators of future events either auspicious or inauspicious. Yet he grants *sometimes* such suggestive dreams are dreamt. पर्यायः means an occasion, or turn or regular order. पर्यायोऽवसरे क्रमे' अमरः. पर्यायेण is often used adverbially in the sense of (1) occasionally, now and then, sometimes; (2) in some regular order, alternately. The first meaning is here applicable and the word पर्यायेण is very important. Duryodhana admits that *now and then* good and bad dreams are seen. Observe the force of 'now and then'. It means generally dreams are neither good nor bad, perfectly without any significance whatsoever. But *occasionally* they suggest good or bad future. Even this admission of *occasional* suggestiveness of dreams is made by Duryodhana much against his will. Thus dreams being generally without any significance and suggestive only occasionally, this particular dream may be of no significance for aught Duryodhana knows. But (पुनः) the number hundred is ominous. It seems to point to Duryodhana and his brothers, who were hundred in number. Such is the meaning of the stanza. The reading प्रायेण for पर्यायेण looks very much suspicious as being a deliberate emendation of the original under the mistaken idea that पर्यायेण means 'alternately' alone and that this sense will not do in the present case, as good and bad dreams are *not*, as experience shows, seen alternately.

वामाक्षिस्पन्दनं सूचयित्वा suggesting the throbbing of his left eye. This stage direction means the king has here to suggest

to the audience by proper gesticulations that his eye is throbbing. The belief is that the throbbing of the left eye or the left arm forebodes ill to men and good to women and that of the right eye or the right arm good to men and ill to women. Note 'दक्षिणमङ्गं पुंसः स्त्रियाश्च वामं शुभावहं स्फुरितम् । नीचोच्चमध्यमात्रः फलति च गात्रोचितः स्पन्दः ॥' शाङ्गधरपद्धति St. 2542. This belief is so ingrained in our nature that even though we may be convinced by experience that the throbbing means nothing, we yet become a little uneasy when it actually occurs. A similar belief is found referred to in Shakespeare's *Othello* IV. iii, where Desdemona says 'Mine eyes do itch; Both that bode weeping?' आवहन्ति produce, create. आः कथम्—Stanza 14 already reveals Duryodhana as being somewhat alarmed at Bhānumati's dream. Just then his left eye begins to throb and his heart becomes agitated. But his haughty pride (अवश्रम्भः) rebels against this sign of weakness. For omens like the throbbing of the eye etc. can make the hearts of only the timid tremble with fear (भीरुजनानां हृदयानि प्रकम्पयन्तीति). Duryodhana cares them not (क्व गणना). गीतः expressed in verse. अयमर्थः this view (which Duryodhana takes regarding dreams viz., their capability of frightening only the timid.) अङ्गिरस् is a revered name in Sanskrit. He is the author of several R̥gvedic hymns and an oft quoted Smṛiti-writer. But this celebrated sage evidently is not meant here. अङ्गिरस् may metaphorically refer to Br̥haspatī, his son, who is reputed to be the founder of the atheist school of thinkers generally associated with the name of Cārvāka. He can very well be credited with being the author of a stanza of this kind. It may be remembered that the notorious stanza 'यावज्जीवेत्सुखे जीवेदणं कृत्वा घृतं पिबेत् । भस्मीभूतस्य देहस्य पुनरागमनं कुतः ॥' is ascribed to Br̥haspatī. Vide सर्वदर्शनसंग्रह चार्वाकदर्शन.

15. Construe:—ग्रहाणां चरितं स्वप्नः निमित्तानि उपयाचितं (च) काकतालीयं फलन्ति । प्राज्ञाः तेभ्यः न बिभ्यति । (अनुष्टुप्)

ग्रहाणां चरितम् movements of planets. The reading अनिमित्तानि unnecessarily restricts the remark of Aṅgiras to evil omens only. His idea is that all omens whether good or bad bear fruit by way of accident. निमित्तानि includes both good and bad omens. Hence 'स्वप्नो निमित्तानि' is preferred to 'स्वप्नोऽनिमित्तानि'. निमित्तानि omens. उपयाच्यते अनेन इति उपयाचितम् that with which

something is sought near (*i. e.* from a deity); a conditional-offer (called नवस in Marāṭhī). Note 'यदीयते तु देवेभ्यो मनोराज्यस्य सिद्धये । उपयाचितकं दिव्यदोहं तद्विदुर्बुधाः' हारावली. The reading अनिमित्तौत्पातिकम् (उत्पात एव औत्पातिकः, अनिमित्तानि च औत्पातिकाश्च तेषां समाहारः) means evil omens and portents.' But portents are included under evil omens. This reading, therefore, is tautologous and should be rejected. काकतालीयम् (after the manner of the crow and palm) is here used adverbially in the sense of 'accidentally, by way of accident.' काकतालीय *adj.* is formed from काकताल + छ (इय) in the sense of इव, according to 'समासाच्च तद्विषयात्' पा. 5. 3. 106. The word is explained as 'काकागमनमिव तालपतनमिव काकतालम् । काकतालमिव काकतालीयम्' महाभाष्य Vol. II p. 429 (Peterson). There are in all five explanations of the incidents connected with the kākā and the tāla, which give rise to the expression काकतालीय and the काकतालीयन्याय. (1) A crow chanced to go to the foot of a palm tree. At that very instant a palm-fruit fell on his head and killed him. This was purely an accident. So काकतालीय means accidental and काकतालीयम् *adv.* or काकतालीयन्यायेन accidentally, without there being any relation of cause and effect between the two events. Note 'काकः कश्चिदकस्मात्तालवृक्षस्य मूलं गतस्तालफलपतनान्मृतः' बालमनोरमा; 'काकस्यागमनं यादृच्छिकं तालस्य पतनं च । तेन तालेन पतता काकस्य वधः कृतः ।' काशिका; 'आगच्छतः काकस्य अकस्मात्तालफलपतनाद्यथा वधः तथैव' तत्त्वबोधिनी. (2) A crow came and perched on the palm tree. At that very moment the tree fell down. This was an accident; for, nobody could say that the tree gave way under the weight of the crow. *Vide Nilakanṭha* quoted below. (3) A crow alighted on the fruit of a palm tree, which instantly fell down; *Vide Nilakanṭha* below. Molesworth offers this same explanation. Says he, 'As the fruit of a Palmyra falling at the alighting upon it of a crow may appear to fall in consequence'. (4) A crow chanced to go to a palm tree. Immediately a fruit fell down and was torn open. The crow feasted upon it. This was certainly an accident. See 'तथा च पतनदलितं तालफलं यथा काकेनोपमुक्तमेवं रहोदर्शनक्षुभितहृदया तन्वी स्वनोपमुक्ता इति तदर्थः' कुवलयानन्द on 'यत्तया मेलनं तत्र लाभो मे यश्च तद्व्रतेः । तदेतत्काकतालीयमवितर्कितसंभवम्' चन्द्रालोक. (5) A person was clapping his hands. As he was doing this, he chanced to capture between his palms a crow that was flying. This was an accident certainly. *Vide Nilakanṭha* in his com-

mentary on म. भा. शान्तिपर्व अ. 176.11 'तालः करतलयोः शब्दजनकः संयोगः। तस्मिन् क्रियमाणे उत्पत्तत् काको दैवात्तत्र तालाभ्यामाक्रान्तोऽभूत्तदेतत्काकतालीयमित्युच्यते। काकस्पर्शसमकालं तालफलस्य तालवृक्षस्य वा पतने तदित्यन्ये।' फलन्ति bear fruit. We dream an inauspicious dream. Something evil follows. *Āṅgiras* means that there is no necessary relation of cause and effect between these two occurrences. Probably the evil would have happened even if we had not dreamt the dream. The same is the case with omens etc. तेम्यः बिभ्यति—Roots implying 'fear' and 'protection from danger' govern the ablative of that from which the fear or danger proceeds, according to 'भीत्रार्थानां भयहेतुः' पा. 1.4.25 (भयार्थानां त्राणार्थानां च प्रयोगे भयहेतुरपादानं स्यात्। चौराद्विभेति। चौरात्त्रायते। भयहेतुः किम्। अरण्ये विभेति त्रायते वा। सि. कौ.).

(Page 42) स्त्रियाः स्वभावः तस्मिन् सुलभाम् natural to a woman's nature. सुलभ lit. easy to obtain; easily found; hence, natural. अलीका च असौ आशङ्का च ताम् vain or false fear. उदयगिरिशिखरेण आदौ अन्तरितः निन्दुतः पश्चाद्विमुक्तः विरुष्टः रथवरः यस्य whose best of chariots i.e. whose excellent chariot was first screened and then allowed to pass on by the peak of the eastern mountain. The idea is the sun's chariot was first behind the eastern mountain, but has now risen above it. There is really no propriety in saying that the chariot was first screened. So the reading उदयगिरिशिखरान्तर-विमुक्तः would appear to be better. Explain this as शिखरान्तरेण (by the region of the peak) विमुक्तः (allowed to rise up from it-self) रथवरः यस्य. Or विमुक्तं (left by having risen above it) शिखरान्तरं येन स शिखरान्तरविमुक्तः। आहिताग्न्यादित्वात्परनिपातः। ईदृशः रथवरः यस्य. उदयगिरि is a mountain, fancied to be situated in the east, from which the sun, moon etc. were supposed to rise. वि विशेषेण स्वरितमित्यर्थः गलितः नष्टः यः सन्ध्यारागः सन्ध्यासम्बन्धः रक्षिमा तेन प्रसन्नं प्रसादयुक्तं खच्छमित्यर्थः दुरालोकं च मण्डलं यस्य whose orb has grown clear and difficult to gaze at owing to the morning ruddiness having fast slipped away. The reading विगलसन्ध्यारागं is better. For we know from the following speech of *Suvadānā* that the sun's *sandhyārāga* had not completely left him. It was merely fast leaving him as he rose higher and higher,

(Page 43) रोषणितं रोषणे निकषप्रावणि घृष्टं (polished on a touch-stone. रोषणः and रोषाणः both mean a touch-stone)

सकनकपत्रं तेन सदृशेन. This refers to the yellowish red colour of the rays of the morning sun. लतानां जालस्य (a net-work) अन्तरैः (interstices) आपतितः यः किरणनिवहः रश्मिसमूहः तेन पिञ्जरितः (rendered tawny). भूमिभागः येन. Note the एकदेशी अन्वय in 'किरणनिवहेन पिञ्जरितः'. पूरिता प्रतिज्ञा येन. रिपुदुष्प्रेक्षणीयः--The simile is grimly suggestive. It gives us a foretaste of what Bhīma would be like when he would fulfil his vow of destroying Duryodhana and smearing his body with his blood. The reading रिपुदुष्प्रेक्षणीयः appears to be merely a slip of the pen on the part of a scribe. तत्समयस्ते पर्युपस्थातुम् it is therefore time for you to wait upon (the sun). लोहितानि कुसुमानि चन्दनं च गर्भे यस्य having in it red flowers and sandal. Red flowers are specially sacred to the sun. Both अर्घः and अर्घ्यम् mean a respectful offering to a god or a venerable person. Vide Me. 4 and R. 11. 69. For, its usual ingredients read 'आपः क्षीरं कुशाग्रं च दधि सर्पिः सतण्डुलम् । यवः सिद्धार्थ-कषेव अष्टाङ्गोऽर्घः प्रकीर्तितः ॥' अर्घ्यं further means materials of worship (अर्घः पूजाविधिः । 'मूढे पूजाविधौ अर्घः' अमरः । तदर्थं द्रव्यम् अर्घ्यम् । अर्घ + य according to 'पादार्थाभ्यां च' पा. 5.4.25) and in अर्घ्यभाजनम् below it has this sense. सपर्या (from सपर्यति) worship. 'पूजा नमस्यापचितिः सपर्यार्चाहिणाः समाः' अमरः. साधुतरः exceedingly good, excellent. The comparative termination तर shows excess merely. कथम्--Suvadanā is surprised to see the king arrive at this time. कृतः--The past participle here is idiomatic and shows certainty. Grammatically it should be explained as an instance of आदिकर्मणि क. Suvadanā knows the king would surely violate her friend's vow. The idiom has descended into Marāṭhi, in which the sentence could be rendered as 'अरेरे ! केलाच या प्रियसखीच्या वताचा मंग राजाने.'

(Page 44) अम्बरमेव महासरः तस्मिन् एकं केवलं ('एके मुख्यान्त्यकेवलाः' अमरः) सहस्रपत्रं कमलं तत्समुद्रिः. The sun is the only lotus in the great lake of the sky. There is no other rival for him. This compound as well as the two following are good examples of परम्परितरूपक. The identification of the sky with great lake makes possible the identification of the sun with the lotus. पूर्वदिशा एव वधूः तस्याः मुखमण्डलस्य कुङ्कुमविशेषक (saffron mark). This suggests the sun yet possesses some ruddy glow about him. सकलभुवनमेव अञ्जनं (courtyard) तस्य दीपक. कुशलश्लाघा परिणामश्च (happy

consequence), सः अस्ति अस्य. कुशलपरिणामि is thus open to the same objection as we noticed in the case of अतिशयितदिव्यरूपिणः. The explanation कुशलं परिणमते तच्छीलम् will not do. For, where could तच्छील्य or habitualness come in here? The dream has to turn out either auspicious or inauspicious *only once*. There is no scope for तच्छील्य. स्पर्शसुखमभिनीय gesticulating pleasure. Note the propriety of अभिनीय. The man who acts the part of Duryodhana receives no pleasure really at the touch of the hand of 'Bhānumatī.' For, he knows 'she' is also a man like himself. Yet to the audience he has to show by proper gesticulation that he felt the thrill. Note also when Duryodhana handed over to Bhānumatī the arghyapātra, his hand naturally did not touch hers. But now flowers only are being given. So the two hands came in contact with each other. पातयति makes fall. At the thrill of Bhānumatī's touch, Duryodhana's passion was roused. He therefore wanted to cut short her saparyā and in order to achieve this threw the sacred flowers on the ground. अनिपुणः unskilled. एवविधे सेवावकाशे on such occasions of service viz. properly handing over flowers etc. अनुशासने to (infiot) punishment.

16. Construe:--परिजनपथवर्तिनि अत्र धवलदीर्घपाङ्गसंसर्पि चक्षुः विकिर । संभ्रमेण किम् । (हे) देवि, स्मितमधुरम् उदारम् उच्चैः (च) माम् आलप । मम पाण्योः अञ्जलिः त्वां सेवितुं प्रभवति । (मालिनी)

Duryodhana is apparently asking his queen to punish him in conformity with his last sentence. But the mode of punishment proposed is calculated to excite his passion the more and immediately involve Bhānumatī in his sacrilegious desire for amorous sports at the time. परिजनस्य पन्थाः परिजनपथः, तस्मिन् वर्तितुं शीलं यस्य who habitually stand (to you) in the position of a servant. पथिन् becomes पथ at the end of a compound according to 'ऋक्पूरब्धूः पथामानक्षे' पा. 5. 4. 74. धवलं दीर्घं च यद् अपाङ्गं तत् संसर्पितुं (strictly the infinitive of सर्प् is सर्पुम् or सर्पुम्. But these forms are hardly met with. सर्पितुम्, however, occurs in the म. भा.) शीलं यस्य accustomed to move towards the white extensive corner. विकिर scatter; cast. This means Duryodhana invites his queen to cast at him side-long glances, which are well-known as exponents of passion. Compare; 'यो हठं प्रतिनिषेधमुदस्तः सुभ्रवा म्रियतमस्य

कटाक्षः । स प्रतोद इव तस्य विशेषात्प्रेरकः किमपि हन्त बभूव ॥ 'quoted by जयरथ as an instance of विषम. It should be noted that the description of the corner of the eye as white is somewhat peculiar. The corners of the eyes of beautiful women are described to be red naturally. Note Rs. 5. 14; Ku. 5. 74. The forms °वर्तिनि and °संसर्षि are obtained by the addition of the कृत् affix णिनि (इन्) in the sense of 'in the habit of,' according to 'सुप्यजातौ णिनिस्ताच्छील्ये' पा. 3. 2. 78 (अजात्यर्थे सुपि धातोर्णिनिः स्यात् ताच्छील्ये शील्ये । उष्णभोजी शीतभोजी । अजातौ किम् । ब्राह्मणानामन्त्रयिता । ताच्छील्ये किम् । उष्णं मुहुक्ते कदाचित् । सि. कौ.). One also looks askance at somebody with whom one is angry. स्मितेन मधुरं यथा तथा sweet owing to smiles. उदारम् *adv.* in a lovely way. उच्चः loudly. Loud talk resorted to when speaking to person who has committed some fault. In पाण्योः अञ्जलिः पाण्योः superfluous. अञ्जलि means the cavity formed by folding the hands together. प्रभवति is able *i.e.* is ever ready.

(Page 45) अभ्यनुज्ञातायाः permitted. Note the delightfully courteous way in which Bhānumatī speaks. Only with Duryodhana's permission she would practise her religious observance. She is afraid Duryodhana is sure to stand in the way of her piety and hence the request. श्रुतः विस्तरः येन who has heard the details. तत् = तस्मात् therefore. एवम् thus *i.e.* by observing the vow. प्रकृत्या सुकुमारम् naturally delicate. आत्मानम् means body. 'कलेबरे प्रयत्ने च स्वभावे परमात्मनि । स्वान्ते धृतौ मनीषायामात्मानं कवयो विदुः' शाश्वतः. अलं खेदयितुम् enough of, no use, fatiguing. अलम् in this sense has evidently been used with a prohibitive force. But Bhaṭṭa Nārāyaṇa seems to have forgotten that अलम् and खलु expressive of prohibition, are used with a gerund, according to 'अलंखल्लोः प्रतिषेधयोः प्राचां क्त्वा' पा.3. 4. 18 (प्रतिषेधार्थयोरलंखल्लोरुपपदयोः क्त्वा स्यात् । ... अलं दत्त्वा । पीत्वा खलु । सि. कौ.) अलं खेदयितुम् must, therefore, be put down as grammatical blunder. There is another way of explaining the sentence. तत् नियमाचरणमित्यर्थः...खेदयितुम् अलं समर्थम् । (नियमाचरणेन ते शरीरं खिन्नं स्यात् । अतो नैव करणीयं तदिति भावः ।) that (observance of vow) is sufficient or enough to fatigue your body (Therefore you must not do it). But this is hardly the poet's meaning. The sense given to तत् is hardly natural.

17. Construe:—यदि (त्वम्) एवं क्लाम्यसि, (तर्हि) व्यासदिशां प्रकम्पितभुवां नः अक्षौहिणीनां किं फलम्, द्रोणेन किम्, अङ्गराजविशिलैः किम् । (हे) भीरु, त्वं मे भ्रातृशतस्य भुजवनच्छायासुखोपास्थिता दुर्योधनकेसरीन्द्रगृहिणी (असि) । तव किं शङ्कास्पदम् । (शार्दूलविक्रीडितम्)

Bhānumatī pleaded fear as the reason why she should be allowed to go through her pious observance. ' At this Duryodhana's pride was roused. What was the use of huge army he had under him, or what purpose was served by keeping renowned warriors like Droṇa and Karṇa in his employ, if his wife entertained fear from the enemies ? Duryodhana's hundred brothers were ready to minister to her comforts. She should have no cause for anxiety, wife of a proud monarch as she was ! क्लाम्यसि become depressed, pine away. व्यासाः दिशाः याभिः that have occupied all quarters. प्रकम्पिता भूः याभिः that have made the earth tremble (under their tread). Poets often describe the earth as trembling when armies march. The adjectives may also suggest that Duryodhana's armies were a terror to the world. These two adjectives refer to the huge strength of the army. विशिष्टा (peculiar i.e. very sharp) शिखा अग्रं (tip) यस्य सः विशिखः arrow. भुज एव वनं तस्य छाया तस्मिन् सुखं यथा तथा उपास्थिता residing in happiness in the shade of the forest of arms. The wife of a lordly lion (दुर्योधनः एव केसरीन्द्रः तस्य गृहिणी) naturally resides in the forest shade. शङ्कायाः आस्पदम् object of fear.

(Page 46). न खलु—Compare Draupadī's words in Act I before stanza 18. किन्तु...नन्दामि but I take delight in the fulfilment (संपत्तिः) of the heart's desires of my noble lord himself. Bhānumatī points out to Duryodhana that her pious vow is meant for fulfilling his own ambitions and he should therefore grant her the necessary permission. एतान्वत् एव—In a spirit of voluptuous gallantry Duryodhana completely turns the tables on her by remarking that his ambitions extend not beyond sporting at will with her.

18. Construe:—प्रेमावद्वस्तिमितनयनापीयमानाब्जशोभं लज्जायोगाद् अविशदकथं मन्दमन्दस्मितं वा नियममुषितालक्तकाङ्काधरं वा ते वक्त्रेन्दुं पातुम् इच्छा (मे सदैव वर्तते) । (अतः) परं किं नु दुर्योधनस्य असुलभम् (अस्ति) । (मन्दाक्रान्ता)

प्रेम्णा आबद्धे खचिते (packed with full of) अत एव स्तिमिते अचञ्चले (steady) ये नयने ताभ्यां करणभूताभ्यां पीयमाना अधरीक्रियमाणा (swallowed, eclipsed, outdone) अब्जस्य कमलस्य शोभा येन तं (वक्त्रेन्दुम्). Bhānumati's eyes were packed with love and were consequently steady. They therefore, seemed to excel a lotus in loveliness. अविशदा कथा यस्य which (face) was talking indistinctly. मन्दमन्दं (very gentle) स्मितं यस्मिन्. नियमेन मुषितः अपहृतः (robbed) अलक्तकाङ्कः यस्य, ईदृशः अधरः यस्मिन्. Ordinarily Bhānumati used to paint her lower lip with the *alaktata* dye. But now she had foregone that luxury as she was observing a vow. From the point of view of a voluptuary, such as Duryodhana was, there was special charm in engaging her in amorous sports when she was bent upon something totally different. वक्त्रेन्दुं पातुम् is the usual Sanskrit mode of expressing the simple idea of kissing. परम् अपरम् वक्त्रेन्दुपादानन्द्यदित्यर्थः, किं नु किं नाम दुर्योधनस्य असुलभं दुर्योधनेन सुखेन लब्धुं न शक्यम् । वक्त्रेन्दुपानमेव केवलमसुलभम् भानुमतीच्छाधीनत्वात्तस्य । दुर्योधनस्य तत्प्राप्त्यर्थं च न तया नियमादिकाद्याचरणमावश्यकमित्यर्थः । Bhānumati has above referred to Duryodhana's ambitions for the fulfilment of which she wants to observe her vow. Duryodhana points out to her there is possibly (नु) nothing in the world, which it is not easy for him to obtain and for which the observance of a vow by Bhānumati may become necessary. His position and power guarantee to him the fulfilment of all his desires as far as worldly matters are concerned. But there is one thing which he longs for and which is not to him so sulabha viz. भानुमतीवक्त्रेन्दुपानं; for that depends on Bhānumati's pleasure. In that all his ambition is centred. If, therefore, Bhānumati takes delight in his manoratha-sampatti, she must see that he gets this heart's desire of his. And surely for ensuring him such manoratha-sampatti, observance of a pious vow is by no means necessary ! Such is the trend of Duryodhana's argument in the last line. For the idea that to a lover his beloved's kiss etc. are dependent on her own sweet will, read 'अभवदीयं हि नैव किञ्चिन्मत्स-बद्धम् । अथवास्त्येवास्यापि जनस्य क्वचित्प्रभुत्वम् । अशक्यं हि मदिच्छया विना सरस्वतीमुखग्रहणोच्छेषणीकृतो दशनच्छद एष चुम्बयितुम् । अम्बुजासनास्तनतोपमुक्त-मुरस्थलं चेदमालिङ्गयितुम् ।' दशकुमार p. 96 (our edition). We may, if we like, split the line as पातुं वाञ्छा अपरम् असुलभम् etc. The sense is just the same. For परम् and अपरम् both mean the same thing.

There are, however, two other ways of construing the line. (2) ते परमसुलभम् अत्यन्तं सुलभमित्यर्थः वक्त्रेन्दुं पातुं दुर्योधनस्य किं नु वाञ्छा why indeed, does Duryodhana long to drink your moon-like face which is to him so easily obtainable? Longing for an object not easily attainable can be understood. But Bhānumatī being Duryodhana's wife, her face he can drink at any time he pleases. The intense longing he feels for this drink, looks therefore, unreasonable. It can, however, be understood if we remember that Duryodhana has no other ambition in life except to sport with his beloved (एतावन्त एव etc). It is thus natural he should eagerly look up to that one object of his life. This explanation is clumsy and expresses the main idea only indirectly. Besides it is absolutely incompatible with the high sense of chivalry with which Duryodhana regards his wife. To consider her as a kind of chattel more or less, which he can enjoy at any time he pleases, well, such an idea a gallant lover will hardly entertain. What then of expressing it in so many words in her presence? (3) परम् असुलभं ते वक्त्रेन्दुं पातुं दुर्योधनस्य किं नु वाञ्छा Why, indeed, has Duryodhana a longing to drink your moonlike face, which is so exceedingly difficult to attain? Here परम् असुलभम् is स्वभावस्थिति-सूचक विशेषण and has no bearing on the topic under discussion. Only a man of rare good fortune can hope to be blessed with a wife of Bhānumatī's beauty. This is purely a compliment to her. The question is : Why does Duryodhana long to drink his wife's face? The answer as before is : He has no other ambition in his life. Out of these three interpretations the best is of course the first, which is also the most natural. The next in order is the third. (4) A fourth explanation is supplied by J's reading न for नु परम् अतिशयेन असुलभं ते वक्त्रेन्दुं पातुं दुर्योधनस्य वाञ्छा किम् । अपि तु वाञ्छा सदैव वर्तत एव । यतः एतावन्त एव । Have I not a longing to drink your face? Most assuredly I have it always. Because that's the only object I live for!

19. Construe;—दिक्षु व्यूढाङ्घ्रिपाङ्गः अन्तरिक्षे तृणजटिलचलत्पांशुदण्डः, पथिषु झांकारी शर्करालः; विटपिनां स्कन्धकाष्ठैः सधूमः, प्रासादानां निकुञ्जेषु अभिनव जलदोद्गारगम्भीरधीरः चण्डारम्भः समीरः परिदिशं वहति । भीरु, संभ्रमेण किम् । (स्रग्धरा)

The stanza describes the violent stormy wind, whose sound has just been heard from behind the curtain and frightened at

which the queen throws herself in Duryodhana's arms. The description refers to different aspects of the wind as seen in different places. व्यूढानि इतस्ततो विकीर्णानि अङ्घ्रिपणां वृक्षाणां अङ्गानि शाखाः येन by whom branches of trees are scattered away. This refers to the activities of the winds in the various quarters (दिक्षु) in general. व्यूढ *p. p.* from वि + वह वहति to throw or toss about. अङ्घ्रिभिः पिबति असौ अङ्घ्रिपः which takes in water by means of its feet *viz.* the roots; a tree. तृणैः जटिलः व्याप्तः चलंश्च पांशूनां दण्डः यस्मिन् which is attended by moving column (दण्ड) of dust bristling (जटिल) with a straw. This refers to the hurricane as observed in the sky. A huge column of dust, whirling round and round and intermixed with straw was raised in the air. This is called वावटळ in Marāṭhī. झंकारः विद्यते अस्य creating a hissing horse noise. झंकार is an onomatopoeic word. शर्कराः सन्ति अस्य स शर्करालः (शर्करा + लच् मत्वर्थीयः) charged with particles of sand. Note that the adjective tells us by-the-bye that sand was scattered on the roads in the poet's days. शर्करालः is apparently formed by the poet according to 'सिष्मादिभ्यश्च' पा. 5. 2. 97. (लज्वा स्यात् मत्वर्थे । सिष्मलः सिष्मवान्). But unfortunately शर्करा is not included in the सिष्मादि class, which must therefore rather unjustifiably be considered to be an आकृतिगण, which means a class of words, which by no means is exhaustive and of which only a few specimens are given so that other words may also be added to it. Other explanations are शर्कराभिः अलते शोभते इति, शर्कराः लाति गृह्णति इति वा. But surely these could not have been intended by the poet. विटपः शाखाविस्तारः अस्य अस्तीति विटपी वृक्षः । विटपिनां स्कन्धानां काष्ठैः अन्योन्यघर्षणैः सधूमः धूमेन सहितः. This apparently refers to the aspect of wind in the woods. So वनपु should be supplied before विटपिनाम्. Stems of trees rubbed against one another with the result that smoke was produced, which formed a characteristic of this wind. प्रासादानां निकुञ्जपु in the arbours or bowers of palaces. अभिनवः नूतनः यः जलदः मेघः तस्य उद्गारः इव गर्जितमिव गम्भीरः (deep) धीरश्च (grave). As the wind blew through arbours of palaces, it produced a sound which was deep and grave like the thunder of a fresh cloud. Note in the case of this adjective समीरः metaphorically stands for समीरशब्दः. चण्डः भयंकरः आरम्भः यस्य terrible in its activity सम्यग् ईति गच्छति, ईरयति प्रेरयति वा स समीरः wind. दिशि दिशि इति परिदिशम् in every direction. This is an अव्ययीभाव compound in the sense of

वीप्सा or repetition, which is one of the senses of यथा. संभ्रमः excitement.

(Page 47) महाराजः...प्रासादम् May Your Majesty enter this palace on the (artificial) mountain of wood. It appears in the Bālyāna an artificial mountain of wood was constructed on which stood a building called दारुपर्वतप्रासादः. Suvadanā requests Duryodhana to betake himself to this prāsāda along with Bhānumatī in order to escape from the ravages of the stormy wind. J reads 'महाराज आरोहीअदु एदं दारुपव्व अपासादम्' and translates 'महाराज, आरुह्यतामेतदारुपर्वतप्रासादम्'. This is an incorrect translation of the original Prākṛta. For प्रासाद, though both masculine and neuter in Prākṛta, is masculine in Sanskrit. The correct translation would be 'आरुह्यतामेष दारुपर्वतप्रासादः'. But J's reading is not good. प्रासादारोहण ordinarily means going to its terrace and this is certainly not what Suvadanā means. She means प्रासादप्रवेश or entrance into its inner apartments for shelter. Further, the stage direction 'प्रवेशं रूपयित्वा' also points to 'प्रविशतु' as the correct reading. प्रासादारोहण may, however, be defended by saying that it means climbing up the mountain of wood with a view to enter the palace. But this meaning is certainly a bit far fetched. उद्वेगकारी causing anxiety, oppressive. उत्थितं यत्परुषं रजः तेन कलुषीकृते नयने येन which causes distress to the eyes with the rough dust that has risen. उन्मूलिताः उत्क्षिप्ताः (uprooted) ये तरुवराः महान्तस्तरवः इत्यर्थः तेषां शब्देन विन्नस्ता विशेषेण भीताः (greatly frightened) अत एव मन्दुरायाः (from the stable 'वाजिशाला तु मन्दुरा' अमरः) परिभ्रष्टाः इतस्ततः पलायिता ये वल्लभाः उत्कृष्टाः तुरंगमाः अश्वाः तैः पर्याकुलीकृताः व्याकुलतां नीताः (thrown into disorder) जनपद्धतयः लोकमार्गाः (thoroughfares) येन. The violent hurricane uprooted tress. Their terrible crash frightened the excellent horses in the royal stable and they bolted off from it. As they began to run away in great fright here and there, the thoroughfares were thrown into disorder. It must be noted that this description of the hurricane as well as the one given by Duryodhana in st. 19 appears more imaginary than real. How could Duryodhana and Suvadanā observe the things they describe from the Bālyāna? This garden, judging from what the poet describes therein as having happened, must have been more or less a secluded place far away from the gaze of the public. वल्लभः m. means a horse of good breed, a horse that is

possessed of good signs; hence an excellent horse. In the compound वल्लभतुरंगम वल्लभ, which is a word having a qualified sense, expresses the qualification only viz. of good breed, excellent. वल्लभ *adj.* may also mean beloved, favourite, but the above sense which tells us why the horses were beloved is more pertinent. 'कुलीनाश्वे च वल्लभः' 'विश्वः, वल्लभो दयितेऽप्यक्षे सल्लक्षणतुरंगमे' मेदिनी. उपकरोति इति उपकारि benefactor. वातानां समूहः वात्या hurricane, whirlwind, tempestuous wind. वात्यायाः चक्रम्. The addition of चक्रम् to वात्या is really superfluous. As it is, the word may refer to the circular motion of the stormy wind. यस्य is idiomatically equal to यद् अस्य. अयत्नेन (without any efforts on my part) परित्यक्तो नियमो यया. अस्मन्मनोरथः—Lovers are often described as hankering after a spontaneous embrace from their beloveds, which is generally found to be param asulabham and which when obtained pleases them exceedingly. Compare "त्वामासाद्य स्तनितसमये मानयिष्यन्ति सिद्धाः सोत्कम्पानि प्रियसहचरीसंभ्रमालिङ्गितानि ॥ Me. प्रक्षिप्त St. after 21.

20. Construe :—भ्रुकुटिः न न्यस्ता, लोचने वाष्पसलिलैर्न आच्छादिते आननम् अन्यतः नं नीतम् । सृशन् अहं सशपथं न वारितः, (किन्तु) सन्व्या भयवशात् आलिङ्गितं मग्नयोधरम् आबद्धम् । अस्याः नियमस्य भङ्क्ता अयं भीषणमरुत् मम वयस्यः न (किम्) । (शार्दूलविक्रीडितम्)

The things which Duryodhana here describes as not having been done by Bhānumati, are exactly the things which poets tell us women practise at the time of priya-samāgama. But this is only the negative side of the picture. The positive side is supplied by the third line. Now the kind of embrace described here is not generally effected by women on their own initiative. When, therefore, Bhānumati did this and did not do the other things, it was natural Duryodhana should be immensely pleased and should ask, by way of a question of appeal, in more or less a triumphant vein, whether the terrible wind which broke her vow, was not really a friend of his. भ्रुकुटिः a frown. Duryodhana expected her to put on a frown of anger when he proceeded to stop her religious observance. वाष्पसलिलैः—Tears were expected to arise from a sense of sorrow at having to give up her piety. नीतम्—This was to avoid a kiss. सृशन् of course means आलिङ्गन्. सशपथम् (with oaths or adjurations) शपामि जीवितेनैव ते, शप्तोसि गोब्राह्मणदैवतैः यदि सृशसि मामित्याकारकैः शपथैः सहितम्. मग्नौ (plunged as it

were in my chest) पयोधरौः यस्मिन् कर्मणि यथा तथा. This indicates close embrace. The last line contains the author's favourite device of a Kāku or question of appeal. As the first three lines explain the reasons why the wind is called a friend, the stanza is an instance of काव्यलिङ्गं, defined as 'हेतोर्वाक्यपदार्थतत्वे काव्यलिङ्गं निगद्यते' S.D.X. 63. The last line is also explained as अयं भीषणमस्तु न, (किन्तु) मम वयस्यः this is not terrible wind, (but is) my friend. This makes the sentence an instance of अपह्नुति. The previous explanation is, however, to be preferred, because the Kāku is favourite with Bhaṭṭa Nārāyaṇa and with it the sense becomes more emphatic. कामेन स्वेच्छया चारः आचरणम् freedom to indulge in, freedom of action as regards.

21. Construe :—(हे) घनोर, पदानि शनैः शनैः कुरु। अयि (प्रिये) परिवेपिनीं गतिं विमुञ्च। सुतनु, मम उरस्थलं बाहुलतोपरिबन्धनं गाढं निपीडय। (द्रुतविलम्बितम्)

In this stanza the chief point to be noted is the exact propriety of the metre (द्रुतविलम्बितम्) to convey the sense. As we read the lines slowly, we get the idea of some one of trembling gait being slowly led by another step by step owing to the force of the metre alone. घनोर is voc. of घनोरः (घनौ उरू यस्याः सा) whose thighs are solid or plump. Note that the word ऊरुः *m* 'a thigh' coming at the end of a feminine compound becomes ऊरू when the first member of the compound is an upamāna, or a standard of comparison, *e. g.* रम्भोरूः according to 'ऊरूत्तरपदादौपम्ये' पा. 4. 1. 61. (उपमानवाचिपूर्वपदमूरूत्तरपदं यत्प्राति पदिकं तस्मादूरूस्यात् कर्मोरूः। सि. का.). This rule is also applicable to cases where the word ऊरु is preceded in a compound not by a standard of comparison, but by the words संहित, शफ, लक्षण, वाम and others, according to 'संहितशफलक्षणवामादेश्च' पा. 4. 1. 70 (अनौपम्यार्थं सूत्रम्। संहितोरूः इत्यादि). Now the case of घनोरूः falls under neither of these rules. So the compound should really be घनोरोः, which would yield the vocative घनोरो. But owing to the presence of the word आदि in 'संहित...वामादेश्च' words like पीवर, वर घन etc. are considered to be covered by the latter rule. परिवेपः प्रकम्पः विद्यते अस्याः सा परिवेपिनी trembling, staggering. सुतनु is again a grammatically difficult compound. तनुः *f.* and तनूः *f.* are both words for 'a body.' सुष्टु तनूः यस्याः सा would yield for the vocative

सुतनो. On the other hand सुष्ठु तन्: यस्याः सा gives सुतन्के for the rule is that the affix क is added to Bahuvrīhi compounds when the last member is a feminine noun ending in ई or ऊ, or a noun ending in ऋ, according to 'नयुतश्च' पा. 5. 4. 153 (नयुत्तरपदादृदन्तोत्तरपदाच्च बहुव्रीहेः कप् स्यात्). Under these circumstances we should dissolve the compound in the latter way and avoid the क by having recourse to the maxim 'समासन्तिविधेरनित्यत्वम्.' For the use of सुतन् *vide* Ś. vii. 24; V. i. 10; Mā 5. 26. उरःस्थलम् though strictly meaning region of the chest, means just उरः. स्थल is added practically स्वार्थ. Compare जघनस्थल st. 23 below. बाहुलेते लतासदृशौ बाहू उपरिवन्धनं यस्मिन् कर्मणि यथा तथा so as to make your (slender) creeper-like arms the upper bandage or legature. Bhānumati is invited closely (नि) to embrace Duryodhana's chest so as to make her arms its upper bandage. How can this be done? In an ordinary embrace, the arms go behind the chest i. e. at the back. Then they cannot be referred to as उपरिवन्धन with the reference to उरः. Are we to suppose that Duryodhana asks his wife to hug him from behind? They now are ascending the wooden mountain and this supposition appears not impossible.

(Page 49) अलब्धः अवकाशः येन that has found no scope. संवृतत्वात् गर्भगृहस्य the inner chamber being well closed. उन्मृष्टः रेणु-निकरः रजःसमूहः यस्मात् from which the collection of dust (which had gathered there owing to the wind) is wiped off. The adjective is used proleptically. First, the dust is to be rubbed off and then the eyes to be opened. उत्पातभूतः समीरणः portentous wind. उत्पात is any disturbance in nature (which portends evil). Note वराहमिहिर's बृहत्संहिता 46. 1. ' प्रवृत्तेरन्यत्वमुत्पातः '. आरोहस्य संभ्रमेन त्वरया निःसहम् असमर्थम् powerless owing to the hurry of ascent. आसनार्थं कृता वेदी raised round intended to serve as a seat. अनल्पमेवापकृतम् has caused you no small i. e. great harm indeed.

22. Construe:—तनुरपि रेणुः (अस्या) नेत्रयोः आयतत्वात् महतीं बाधां विधत्ते । अल्योऽपि उत्कम्पः पीनस्तनभरितम् उरः क्षिप्तहारं दुनोति । मन्देऽपि याते पृथुजघनभरात् अस्याः वेपथुः वर्धते । मृगाश्याः अवयवैर्दत्तहस्ता वात्या (अस्या) सुचिरं खेदं करोति । (स्रग्धरा)

The idea in this stanza is exceedingly poetic. Bhānumati is suffering from the effects of the hurricane rather too long

(सुचिरम्). But it is nobody else's fault. Her own limbs have turned treacherous and are helping the hurricane. Though the amount of dust, which has found entrance in her eyes is small (तनु), it causes great torment (बाधा), because the field of its activity *viz.* the eyes, is expansive (आयत). The dust moves all over her eyes and causes greater pain to her than would have been the case if she had been blessed with less wide eyes. Note that नेत्रयोरायतत्व is a point of beauty in women. Duryodhana is really flattering his beloved by referring to points of beauty in her person and representing them as having conspired with her enemy, the vātyā, in order to increase her pangs. Her tremor was slight. But it pains her bosom (उरः) the more because it was weighted with her plump breasts. भरः संजातः अस्य तद् भरितम् । तारकादिभ्य इतच् । पीनाभ्यां पुष्टाभ्यां स्तनाभ्यां भरितम्. क्षिप्तः हारः यस्मिन् कर्मणि यथा तथा. This is an exceedingly realistic adverb. As her heart trembled the necklace, rolling on her breasts, was tossed up. Note the second line is defective. It does not express the intended sense clearly. What is meant is अल्पोऽपि उत्कम्पः पीनस्तनभरितत्वात् उरः क्षिप्तहारं नितरां दुनोति. मन्देऽपि याते though her gait is slow. यातम् which is really a *p.p.* is used in the sense of a noun *viz.* यानम् according to 'नपुंसके भावे क्तः' पा. 3. 3 114 (क्लीबत्वविशिष्टे भावे कालसामान्ये क्तः स्यात् । जल्पितम् । शयितम् । हसितम् । सि. कौ.). पृथुनः जघनस्य नितम्बस्येत्यर्थः भरान् owing to the heaviness of her big buttocks. Note that जघन, though meaning a different part of the body, is often used as being synonymous with नितम्ब. 'पश्चान्नितम्बः क्लीकख्याः क्लीबं तु जघनं पुरः' अमरः. वेपथुः tremor. मृग इव अक्षिणी यस्याः सा मृगाक्षी whose eyes are like a deer *i. e.* like the eyes of a deer. मृग in such cases metaphorically stands for मृगाक्षिणी. Note that अक्षिन् and सक्थिन् (a thigh), when meaning parts of the body, become अक्ष and सक्थ respectively at the end of Bahuvrīhi compounds, according to 'बहुव्रीहौ सक्थश्चोः स्वाङ्गात्षच् पा. 5. 4. 113 । स्वाङ्गवाचिसक्थ्यन्ताद्बहुव्रीहेः च् स्यात् । दीर्घे सक्थिनी यस्य सः दीर्घसक्थः । जलजाक्षी । स्वाङ्गात् किम् । दीर्घसक्थि शकटम् । स्थूलाक्षा वेणुयष्टिः । सि. कौ.). The compound is also dissolved as मृगाक्षी इव अक्षिणी यस्याः सा मृगाक्षी. It will be noted here that the first member of the compound *viz.* मृगाक्षिणी loses its second member *viz.* अक्षिन्. Otherwise the compound would read मृगाक्ष्यक्षी. Such compounds are

fromed according to the वार्तिक 'सप्तम्युपमानपूर्वपदस्य बहुव्रीहिरुत्तरपदलोपश्च' on 'अनेकमन्यपदार्थे' पा. 2.2.34. This Vārtika is not found in the सि. कौ. The महाभाष्य comments on it as follows: 'सप्तमीपूर्वपदस्य उपमानपूर्वस्य च बहुव्रीहिरिवक्तव्यः उत्तरपदस्य च लोपो वक्तव्यः । कण्ठस्थः कालोऽस्य कण्ठकालः । उष्ट्रमुखमिव मुखमस्य उष्ट्रमुखः । खरमुखः ' . दत्तः हस्तः यस्याः सा to which 'a (helping) hand is given. Note that this is a सापेक्ष compound, since अवयवः is construed with दत्त alone. It may be noted that Duryodhana begins his speech by addressing Bhānumati. Compare 'भवति'. But in the stanza he refers to her as अस्याः. This is indicative of careless writing.

न आस्तीर्णम् (*p.p.* from स्तृ स्तृणाति-स्तृणीते to cover) आस्तरणम् (नपुंसके भावे क्तः) आच्छादनमित्यर्थः यस्य तत् which has no covering. Or न आस्तीर्णम् अनास्तीर्णम् uncovered (with a carpet or cushion etc.).

23. Construe :—(हे) करभोर, पवनाकुलितांशुकान्तम् (अत एव) त्वदृष्टिहारि मम उर्युग्मं लोलांशुकस्य (अत एव) मम लोचनबान्धवस्य तव जघनस्थलस्य चिरम् अध्यासितुं पर्याप्तमेव । (वसंततिलका)

करभ इव ऊरू यस्याः सा करभोरूः तत्संबुद्धौ. For, the change of ऊरू to ऊरू *vide* above pp. 106-107. करभ is the outer edge of the hand from the wrist to the root of the little finger (' मणिवन्धादाकनिष्ठं करस्य करभो बहिः ' अमरः) and the resemblance between this and the things lies in their softness, their fleshiness and their gracefully tapering shape. So that करभोरूः means a woman of soft, fleshy and gracefully tapering thighs. करभ is sometimes in this connection explained as the trunk of an elephant. See Ku. i. 36 and Bhaṭṭikāvya iv. 17. पवनेन आकुलितः स्वस्थानात् व्यस्तः अंशुकस्य अन्तः यस्य तत्. The skirt of the garment which covered his two thighs was disordered by the wind, so that they were in part exposed to view. That was why they proved so attractive to Bhānumati's eyes (तव दृष्टिं हर्तुं शीलं यस्य). The same remark is applicable to the next set of adjectives *viz.* लोलांशुकस्य (अत एव) मम लोचनबान्धवस्य (friend to my eyes *i.e.* pleasing them so much). मम उर्युग्मं तव जघनस्थलस्य अध्यासितुं पर्याप्तमेव my two thighs are quite sufficient for your huge buttocks (जघनं स्थलमिव, ' उपमितं व्याघ्रादिभिः सामान्यप्रयोगे ' पा. 2.1.56 इत्यनेन समासः, महत् विस्तीर्णं वा जघनमित्यर्थः) to rest upon. The use of the infinitive अध्यासितुम् here is peculiar. Distinction must be made between the use of पर्याप्त in the sense

of 'sufficient' and पर्याप्त in the sense of 'able'. In the sense of 'sufficient' पर्याप्त cannot be used with an infinitive. It must be used with a dative *e.g.* इदं गृहं मे निवासाय पर्याप्तम्. If we use पर्याप्त (sufficient) with an infinitive we are sure to have one subject for the infinitive and another for the principal verb *e.g.* इदं गृहं मे निवस्तु पर्याप्तमस्ति, where अहम् is the subject of the infinitive निवस्तुम् and गृहं that of the verb अस्ति. This is what has happened in the present case. जघनस्थलम् is the subject of अध्यासितुम् and ऊर्युग्मम् that of अस्ति (understood after पर्याप्तमेव). And because such use of पर्याप्त (sufficient) with an infinitive is not commonly met with in literature, we call the present occurrence peculiar. If we substitute अध्यासनाय for अध्यासितुम्, the sentence becomes all right. On the other hand पर्याप्त in the sense of 'able' always requires that the subject of the infinitive and of the verb should be the same *e.g.* पर्याप्तोऽहं परीक्षामुत्तरीतुम्. And this is natural. For the idea of sufficiency is passive; that of ability active. The latter suggests some other action on the part of the person of whose ability we speak, an action which he is *able* to perform. Thus, the subject of the infinitive and of the verb are the same. Such is, however, not the case with the idea of sufficiency. This distinction between पर्याप्त (sufficient) and पर्याप्त (able) appears to have been overlooked by previous expounders of the play, who find fault with Bhaṭṭa Nārāyaṇa's sentence for what appears to us an incorrect reason. It is stated that in Sanskrit the infinitive can be used only when its subject and that of the predicate are the same. This rule is hardly correct. It has apparently been deduced from 'समानकर्तृकेषु तुमुन्' पा. 3. 3. 158. But the fact that the Sūtra is applicable only to roots having the sense of 'to wish' or 'to desire' is forgotten. Apart from Kālidāsa's 'बाष्पस्तु न ददात्येनां द्रष्टुं चित्रगतामपि' §. 6. 22, which is admitted to be peculiar, such instances as 'अस्ति गृहे भोक्तुमन्नम्', 'अस्ति मे विभवः प्रणिधानेन सर्वं परिज्ञातुम्', 'अवसरोऽयमात्मानं प्रकाशयितुम्', which are considered to be regular, give the lie direct to the above rule. There are, however, two ways of making the present peculiar use of the infinitive look regular. (1) तव जघनस्थलस्य जघनस्थलेनेत्यर्थः । 'षष्ठी शेषे' पा. 2.3.50 इत्यनेन तृतीयार्थे षष्ठी । ममोर्ध्वगमम् अध्यासितुं पर्याप्तमेव परि परिपूर्णतया आप्तमेव लब्धमेव your buttocks have already obtained my thighs (for them) to sit

upon *i.e.* my thighs are theirs by right. You must therefore come and take your seat on them. (2) तत्र जघनस्थलस्य जघनस्थलमित्यर्थः । षष्ठी शेषे । अध्यासितुम् आध्यासयितुम् आत्मनि उपवेशयितुं ममोरुयुग्मम् पर्याप्तं समर्थम् my thighs are able to make your buttocks take their seat on them *i. e.* are sufficient for them to sit upon. Note अध्यासितुम् is here taken with a causal force. It is अन्तर्भावितव्यर्थ (having the sense of the causal lying concealed in it). Neither of these, we feel sure, was meant by the author.

(Page 50) पटाक्षेपेण with a toss of the curtain. A rule of dramaturgy says that no character may enter on or quit the stage unless some suggestion of it is conveyed to the audience. 'नास्मृचितस्य पात्रस्य प्रवेशो निर्गमोऽपि वा.' When, therefore, the poet finds it impossible to convey such previous suggestion, he generally makes the character enter with a toss of the curtain. In such cases the character generally is in a state of excitement and finds it necessary to make sudden entrance. Here the Kañcukī is evidently excited over the breaking of Duryodhana's chariot-flag (स्थकेतनम्) and approaches his master to announce the ominous news. He uses the words 'भग्नं भग्नम्,' which being uttered in haste exactly after Duryodhana's 'ममोरुयुग्मम्,' naturally construe with them and produce a startling effect on the characters on the stage as well as on the audience; an effect which is further heightened by the Chamberlain's broken words भीमेन (by the dreadful; by Bhīma) and भवतः. Such situations where the words of a character newly entering on the stage are so uttered as to be capable of being construed with words of another character already on the stage so as to create a startling effect on the mind of the latter and of those near him, if any, are called पताकास्थानकः. They are very effective from the dramatic point of view and have four varieties. The present पताकास्थानकः represents the third variety, as it suggests a future event *viz.* the breaking of Duryodhana's thigh by Bhīma. Read for definitions etc. नाट्यशास्त्र 11. 29-33; सा. द. vi. 45-49. Other good instances of पताकास्थानकः are supplied by the following : 'रामः—किमस्या न प्रेयो यदि परमसह्यस्तु विरहः ॥ 38 ॥ (प्रविश्य) प्रतीहारी-देव उपस्थितः' U. i. ; 'राक्षसः—अपि नाम दुरात्मा चाणक्य-बटुः—। (उपसृत्य) दौवारिकः—जयतु । राक्षसः—अतिसंघातुं शक्यः स्यात् । दौवारिकः—अमात्यः ।' Mu. 4. सातङ्कम् in fear, in alarm व्यामोहः infatuation.

24. Construe:—भीमेन मरुता भवतः रथकेतनं भग्नम् । (तच्च)
किङ्किणीकाणबद्धाक्रन्दमिव क्षितौ पतितम् । (अनुष्टुम्)

भग्नम् should be taken as a predicative adjective and there should be two sentences instead of one. The construction भग्नं रथकेतनं पतितम् is tame. किङ्किणीनां काणेन बद्धः आक्रन्दः (loud cry) येन तथाभूतमिव. As the flag fell down the bells attached to it jingled. It thus appeared to give out a loud cry of grief as it were. The figure is उत्प्रेक्षा. It should be noted that J takes even मरुता to be paronomastic : (1) by the wind; (2) by the son of the wind. मरुता वायुपुत्रेण । ' आत्मा वै जायते पुत्रः ' इत्यभेदोपचाराद्वा तद्वितलोपाद्वा साधुतेत्यवधेयम् ।

बलवत्समीरण—Duryodhana takes the incident, though so awfully ominous, with perfect levity. सुखरयति (सुखं करोति) prompts me to speak. This is a denominative from सुखर. पुरोहित was the domestic chaplain. It was his business to perform for the king all his religious rites and to advise him in cases of difficulty. Compare the part played by Duṣyanta's Purohita in Ś. v. प्रतीहारी (a doorkeeper) is defined by भरत as ' सन्धिविग्रहसंज्ञनानाकार्यसमुत्थितम् । निवेदयन्ति कार्यं याः प्रतीहार्यस्तु ताः स्मृताः ॥ ' नाट्यशास्त्र 1-4. 44. प्रतिहारः or प्रतीहारः means both a door and a door-keeper. अविद्यमानः प्रतिरथः यस्य who has no rival fighter, unrivalled warrior. अमर्षिता (from अ + मृष्) unforgiveness; vindictiveness.

25. Construe:—मम आज्ञया दुःशासने हस्ताकृष्टविलोककेशवसना पाञ्चाली राजचक्रपुरतः ' गौः गौः ' इति व्याहृता । तस्मिन्नेव (समये) स गाण्डिवधरो पृथानन्दनः नासीत् किं नु । क्षत्रियवंशजस्य कृतिनः यूनः तत् क्रोधास्पदं न किम् । (शार्दूलविक्रीतम्)

हस्तेन आकृष्टम् अत एव विलोकं केशवसनं (केशाः वसनं च समाहृतानि) यस्याः सा. Being pulled by Duṣśāsana's hands the hair and garment of Draupadī had become loose. गौः गौः इति व्याहृता was addressed ' A cow, a cow '. The wife is under the protection of the husband. To designate her to be helpless like a cow was, therefore, a greater insult to her husband than to her own self. Arjuna was present at the time when this insult was inflicted upon Draupadī. As a high-born young Kṣatriya, skilled in the use of arms (कृती), he should have resented it. But he did not. This

shows his incapacity and indicates what his present vow is worth. Such is the argument of Duryodhana. But Duryodhana conveniently forgets one fact viz. on that occasion Arjuna's hands were tied down by the wager of Yudhiṣṭhira and there was no other alternative left for him except to suffer all the indignities silently. गौः गौः इति—There is some discrepancy in Mahābhārata itself regarding this incident. From the present stanza we gather Duśśāsana addressed these words to Draupadī in the gambling hall after he had dragged her there by her hair and garment. The Sabhāparva does not confirm this account. According to it, when after the anudyūta the Pāṇḍavas started for the forest, dressed in barks, Duśśāsana ridiculed them in unstinted language and addressed the words 'गौः गौः' to Bhīmasena and not to Draupadī. Note 'एवं ब्रुवाणर्माजनैर्विवासितं दुःशासनस्तं (भीमसेनं) परिचृत्यति स्म । मध्ये कुरूणां धर्मनिबद्धमार्गं गौर्गौरिति स्माह्वयन्मुक्तलज्जः ॥ 19' अ. 99. Later on in the Karṇaparva ch. 88 Bhīma refers to these words 'गौः गौः' as uttered by Duśśāsana, when he drinks the blood from his chest. But the reference is general and there is no clue to find out whether Bhīma means these words were addressed by Duśśāsana to himself or to Draupadī. On the other hand from the words that Bhīmasena addresses to Duryodhana in the Śalyaparva, after the latter has been laid low on the battlefield, we gather that it was Duryodhana himself who uttered these words with reference to Draupadī in the assembly and that even other people had joined him in this cry. Read 'गौर्गौरिति पुरा मन्द द्रौपदीमेकवाससम् । यत्सभायां हसन्नस्मांस्तदावदसि दुर्मते । तस्यावहासस्य फलमद्य त्वं समवाप्नुहि ॥ 4 ... येऽस्मान्पुरा प्रचृत्यन्ति मूढा गौरिति गौरिति । तान्वयं प्रतिचृत्यामः पुनर्गौरिति गौरिति ॥ 7' अ. 60. Bhaṭṭa Nārāyaṇa does well in representing the incident in the way he has done in this stanza. For that is dramatically more effective. तस्मिन्नेव—We must supply समये after this and consider the line as one instance more of the poet's loose writing. For such indefinite use of तस्मिन् compare Kālidāsa's 'कूस्तस्मिन्नपि न सहते संगमं नौ कृतान्तः ।' Mc. 110, where after तस्मिन् we have to supply the word अलेख्ये or चित्रे. गाण्डीवधरः is significant. As the valiant wielder of the celebrated Gāṇḍīva bow, Arjuna should not have put up with that humiliation. Another way is to supply राजचक्रे after तस्मिन्. Was not Arjuna present in that assembly

of kings? A third is to accept J's reading ततज्यगाभिःधरो and take तस्मिन्नेव = तस्मिन् दुःशासने एव even towards him Arjuna did not direct his strung bow. This last explanation is extremely weak. तस्मिन् तत...धरः, besides involving एकदेशी अन्वय, is bad Sanskrit. यूः क्षत्रियवंशजस्य and कृतिनः are all significant. They show how improper Arjuna's silence on that occasion was. तत् = दुःशासनकर्म. Note the last two lines contain the author's favourite device of Kāku, which greatly emphasises the impotency of the Pāṇḍavas and of Arjuna especially, which Duryodhana wants to prove.

(Page 54) असमाप्त...भरस्य अस्य—The genitive is here used for the instrumental. उत्सन्नः uprooted. That Arjuna would not be able to fulfil his vow of killing Jayadratha before the sun-set was certain. In that case Arjuna would commit suicide. Yudhiṣṭhira would then kill himself. *Vide* v. 7 below. निरावरण lit. without a cover, hence that which has nothing to obstruct its play; unresisted; or, and that which is unconcealed, well-known.

26. Construe:—धर्मात्मज यमौ च प्रति कथैव नास्ति । वृकोदर-किरीटभूतोर्मध्ये एकोऽपि कः विस्फुरितमण्डलचापचक्रं सिन्धुराजं बलेन अभिषेणयितुं समर्थः । (वसन्ततिलका)

Duryodhana here is weighing the chances of the Pāṇḍavas opposing Jayadratha on the battlefield and comes to the conclusion that none dares stand against him. धर्मात्मजः is Yudhiṣṭhira, being the son of Kuntī obtained through the favour of Dharma or Yama. यमौ the twin-born *viz.* Nakula and Sahadeva. कथैव नास्ति not even the talk can be entertained (with regard to these as being the possible adversaries that can quell Jayadratha). The idea is they are so weak in comparison with Sindhurāja. विस्फुरितं मण्डलं यस्य, एतादृशं चापचक्रं (चापः चक्रमिव) यस्य whose encircled bow shines in its orb. Note that either मण्डल or चक्र is superfluous. विस्फुरितचापचक्रम् would be better. The adjective has reference to the dexterity with which Jayadratha used his bow in battle. Arrows were discharged with such rapidity that his bow always appeared circular in form. This is a common description in the Mahābhārata. अभिषेणयितुम् *inf.* from अभिषेणयति, which is a denominative from अभिसेना, formed

in the sense of *सेनया अभियान्ति* (advances with an army against), according to पा. 3.1.25 'यस्सेनयाभिगमनमरौ तदभिषेणनम्' अमरः.

पुरुः कृतायाः प्रतिज्ञायाः भारः यस्य whose responsibility of the vow taken is heavy. Observe the sound commonsense and sagacity that Bhānumatī's remark displays. But Duryodhana heeds not the voice of his good angel. *Quem deus perdere vult, prius dementat.* It may be noted that the word कृत is superfluous. गुरुप्रतिज्ञाभारः is sufficient to express the idea intended.

27. Construe :—रेणुग्रस्तार्कभासां प्रचलदसिलतादन्तुराणां बलानां कोटयः कोदण्डज्याकिणङ्कैः अगणितरिपुभिः कङ्कटोन्मुक्तदेहैः श्लिष्टान्योन्यातपत्रैः सितकमलवन-
भ्रान्तिमुत्परदयाद्भिः मे भ्रातृभिः समरे आक्रान्ता (सत्यः) दिशि दिशि संपतन्ति। (सङ्घरा)

Duryodhana boasts of his strength in this stanza and thereby shows how absurd is the idea of Bhānumatī that the Pāṇḍavas are an object of terror to him. बलानां कोटयः मे भ्रातृभिः समरे आक्रान्ताः (सत्यः) दिशि दिशि संपतन्ति crores of armies, being overpowered by my brothers in battle, fly away in every direction. So valiant are my brothers! Why need I fear the Pāṇḍavas then? This means Duryodhana boasts of the valour of his brothers alone. There is another way of construing the stanza. मे भ्रातृभिः आक्रान्ताः अधिष्ठिता इत्यर्थः (commanded or led by my brothers) etc. In the battle in every direction advance forcibly (संपतन्ति) crores of armies commanded by my brothers. Duryodhana is here priding himself on the possession of vast armies as well as their valiant commanders viz. his brothers. This is distinctly preferable. Lord of eleven akṣuhīṇī's, Duryodhana had every reason to be proud of his vast army. Additional reason is supplied for this second interpretation by Duryodhana's sentiments in st. 17 *supra*. The only drawback is that आक्रान्ताः in the sense of अधिष्ठिताः is unusual. आक्रान्ताः (trodden under feet), however, may metaphorically mean 'commanded.' For, the commander has absolute power over his men. Is he not at their head? This is really आक्रमण metaphorically. अस्तः swallowed, shut out. The huge amount of dust raised by the armies shut out the sun's light (भाः). दन्तुर uneven bristling with. कङ्कटैः कवचैः उन्मुक्ताः परित्यक्ताः देहा येषाम्. Or उन्मुक्ता कङ्कटाः यैः आहिताग्न्यादित्वात्परनिपातः, ईदृशाः देहाः येषाम्. They were so confident of

their powers and defied (अगणित) their enemies so completely that they cared not to put on their armours even. कङ्कटामुक्तदेहैः means 'who have donned or put on their armours'. आमुक्ताः वङ्कटा येषु, आहिताग्न्यादिस्वात्परिणातः ईदृशाः देहाः येषाम्. छिद्यानि (closely touching). च तानि अन्योन्येषामातपत्राणि तैः करणभूतैः. Or छिद्यानि अन्योन्यातपत्राणि येषाम् अत एव सितकमल etc. Their white umbrellas touched one another and presented the appearance, illusive of course, of a forest of white lotuses.

28 Construe:—यथा दुःशासनस्य हृदयक्षतजाम्बुपाने गदया च दुर्योधनस्य ऊरुभंगे तेजस्विनां पाण्डवानां प्रतिज्ञा तथा समरमूर्धनि जयद्रथवधेऽपि (सा) ज्ञेया । (वसन्ततलिका)

पाण्डवानाम् refers to Bhīma. His two vows had so far come to nought. The same would be the fate of this vow of Arjuna. That is Duryodhana's idea. Instead of referring to Bhīma and Arjuna by name reference to them under the general epithet पाण्डवानाम् serves the purpose of showing that according to Duryodhana all of them were equally incapable. हृदयस्य क्षतजं रुधिरं तदेव अम्बु तस्य पाने. Note we have एकदेशी अन्वय between दुःशासनस्य and हृदयः. तेजस्विनाम् is ironical. It really means exactly its opposite by what is called विपरीतलक्षणा. समरमूर्धनि at the head of the battle; in the forefront of the fight. It may also be construed with तेजस्विनाम्. The sense then would be in the forefront of the fight the Pāṇḍavas have no spirit. Their only spirit lies in bragging.

जेतुं शीलं यस्य सः जेता, जेता एव जैत्रः (जेतुं + अण् स्वार्थे) ever victorious. मिथ्या या प्रतिज्ञा तथा (जनितां) यद् वैलक्ष्यं लज्जा तेन संपादितम् brought about in shame at his vow having turned out false. अशस्त्रपूतम् unhallowed by weapon. Death on the battlefield while fighting was considered to be sacred for a Kṣatriya as it led to heaven.

29. Construe:—उद्धतकणिताविलोहमेघघण्टः प्रालम्बद्विगुणितचामरप्रहासः नियमितवल्गिताकुलाश्वः शत्रूणां क्षपितमनोरथः अयं ते रथः सज्जः (वर्तते) । (प्रहर्षिणी)

उद्धतैः कणिताः विलोहाः हेमघण्टाः यस्य whose oscillating golden bells jingle at every jolt or shock. उद्धत (उद् + हन्) an upward shock; such as is received on uneven ground; a jolt. प्रालम्बेन पुष्पदाना द्विगुणितः वर्धितः चामराणां प्रहासः श्वेतकान्तिः यस्य. A garland of

flowers, apparently white, was hanging from the top of the chariot. It was also decked with white chowries. The white refulgence of these chowries was heightened by the white lustre of the garland of flowers. नियमितं बलितं येषाम्, एतादृशाः अत एव आकुला अश्वा यस्य whose horses were chafing at their trotting being checked. The horses in their noble spirit wanted to run fast. But they were being driven slowly. They therefore chafed at the restraint thus put on them. This adjective is very realistic. शत्रूणां क्षपिताः मनोस्थाः येन which puts an end to the enemies desires (of scoring victory over Duryodhaña). This is a paraphrase of जैत्रम् above.

Act III

विकृत hideous, ugly. हतानां मानुषाणां मांसस्य भोजने in the course of feasting on etc. The idea is while the demoness was replenishing her store, she was also filling her belly. प्रतिपद्यते performs, achieves. पर्याप्तं यथा स्यात्तथा भरितः कोष्ठागारः यस्य the store-room of which is filled to overflowing or to the brim. शब्दायिष्ये I shall call out. It is future of the denominative शब्दायते from शब्द. तथाविध = विकृतवेषः. प्रत्यग्रहतानाम् of those who are newly or recently killed. क्षणमात्र only for moment. The idea is as he eats flesh and drinks the blood, his fatigue may for the time being quickly (लघु) vanish. The names रुधिरप्रिय and वसागन्धा are significant. रुधिरमेव आसवः (beverage.) तेन मत्ता. रणे समरभूमौ हिण्डनेन स्खलन्ति (faltering) गात्राणि यस्याः सा. प्रभूतवसायाः स्नेहेन चिकणम् oily or unctuous owing to the greasiness of abundant fat. कोष्णम् slightly warm. अग्रमांसम् flesh about the heart. बलवद् adv. awfully, exceedingly. हतानां नरगजतुरङ्गमाणां शोणितवसयोः समुदः तेन दुःसंचरे rendered difficult of passage owing to a sea of blood and fat of etc. हिडिम्बा was the demoness whom Bhīma married after the Pāṇḍavas had escaped from the house of lac. घटोत्कच was their son. He had been killed by Karpā. हस्तिनः शिरःकपाले संचितम् collected in the skull of an elephant. अग्रमांसमेव उपदंशः (the condiment) तम्. सुगृहिणीत्वम् excellent housewifery. संविधानम् command; bidding. हतानां मानुषाणां शोणितस्य नदी तस्याः दर्शनेन प्रनष्टे बुभुक्षापिपासे यस्य. While closely following Bhīma, Rudhirapriya will always be able to witness a stream of blood of men killed by him. Such a sight will be enough to quench his hunger and thirst. अस्माभिः राक्षसैः = मया राक्षसेन. As Hidimbā gave this command to Rudhirapriya, he is naturally puffed up with his own importance and speaks of himself in the plural. असिः पत्रमिव तेन with a sharp sword प्रवेशकः Interlude. For definition *vide* Appendix A.

4. Construe:—अयं (मम) पुरः अयं महाप्रलयमारुतकुम्भितपुष्करावर्तक-प्रचण्डघनगर्जितप्रतिरवानुकारी श्रवणभैरवः स्थगितरोदसीकन्दरः अभूतपूर्वः रवः समरोदधेः मुहुः कुतः (भवति) (पृथ्वी).

Aśvatthāman hears a terrible uproar frequently (सुहुः) proceeding from the battlefield in his front (पुरः पुरस्तात् समेत्यर्थः). He wonders what it was due to (कुतः कस्मात् कारणादित्यर्थः). प्रलयकालानां ते मारुताश्च, महान्तश्च (violent) ते प्रलयमारुताश्च, तैः क्षुभिताः (agitated) ये पुष्करावर्तका एतत्संज्ञकाः मेघविशेषाः इत्यर्थः तेषां प्रचण्डं घनं (deep) च यद् गर्जितं तस्य यः प्रतिरवः प्रतिशब्दः (echo) तस्य अनुकरोति इति (imitating, resembling). At the time of world-destruction (प्रलीयते जगदत्र इति प्रलयः । ' संवर्तः प्रलयः कल्पः क्षयः कल्पान्त इत्यपि.' अमरः) violent winds blow: They agitate the huge clouds that appear at that time. The clouds consequently give out a deep and dreadful thunder. The noise that is proceeding from the battle-field resembles the echo of such thunder. Then uproar is said to resemble the echo of the thunder and not the thunder itself, because the echo is generally louder than the original. पुष्कर and आवर्त or आवर्तक along with संवर्त. and द्रोण, are names of certain classes, whose characteristics are thus mentioned : ' आवर्तं विद्धि संवर्तं पुष्करं द्रोणमम्बुदम् । आवर्तो निर्जलो मेघः संवर्तस्तु बहूदकः । पुष्करो दुष्करजलो द्रोणः सम्यक्प्रपूरकः । ' quoted in वाचस्पत्य. These four classes of clouds are different from other clouds called पुष्करावर्तकाः (पुष्करं जलम् वा सर्वतः वर्तयन्ति क्षिपन्ति इत्यर्थः), which are supposed to have sprung from the wings of mountains cut by Indra and whose business it is to deluge the world at the time of its destruction and to extinguish the fire which burns it. It is these Puṣkarāvartaka clouds that are referred to in this stanza and in st. 8 below. पुष्करावर्तक clouds are also sometimes referred to as पुष्कर, on the analogy of भीमसेन being called भीम. Note ' शक्रेण पक्षा यन्त्रिणाः पर्वतानां महात्मनाम् । कामगानां प्रवृत्तानां प्रजानां शिवमिच्छता । पुष्करावर्तकास्तेन कारणेनैह कीर्तिताः । नाना रूपधराश्चैव महाघोरस्यनाश्च ते । कल्पान्तवृष्टेः सद्यः संवर्ताग्निर्नियामकाः । वर्षन्ति युगान्तेषु तृतीयास्ते प्रकीर्तिताः । ' ब्रह्माण्डपुराण अ. 58 Some take the adjective महा in महाप्रलयमारुत as qualifying प्रलय. This is both unnatural and incorrect. Out of these kinds of प्रलय, नैमित्तिक, प्राकृतिक and आत्यन्तिक, महाप्रलय generally means the last viz. आत्यन्तिक, which is the same as मोक्ष, and which is not attended by the usual disturbances in nature. श्रवणयोः कर्णयोः, श्रवणे आकर्णने वा भैरवः frightful to the ear or to hear. स्थगितं व्याप्तं रोदस्थोः द्यावापृथिव्याः कन्दरं येन which has filled the hollow between heaven and earth. रोदसी, f.

heaven and earth. This word is always used in the dual. पूर्व भूतः भूतपूर्वः (सुसुप्तमासः), न भूतपूर्वः अभूतपूर्वः such as had never occurred before; unprecedented. रवः loud noise, uproar. Mammaṭa finds fault with use of this word here to designate loud uproar on the ground that रव usually means an insignificant noise such as the croaking of frogs (' अत्र रवो मण्डूकादिषु प्रसिद्धो न तूक्तविषये सिद्धान्ते । K. P. vii p. 365). This defect is called प्रसिद्धिद्वयत्व and consists in the use of a word to signify a sense which is other than the one in which the word is generally known. We cannot however agree with Mammaṭa here, as रव, to judge from its use in literature, is not ' मण्डूकादिषु प्रसिद्धः . ' Numerous instances can be quoted to show that रव has been used in the sense of a loud noise.

समुल्लङ्घ्य शिष्यप्रियताम्—This refers to the belief that in the great war Droṇa did not do his best out of love or fondness (प्रियता) for his pupils viz. the Pāṇḍavas.

5. Construe :—यद् दुर्योधनपक्षपातसदृशम्, यद् अस्त्रग्रहे युक्तम्, यद् रामात् लब्धसमस्तहेतिगुरुणः वार्यस्य सांप्रतम्, यच्च लोके सर्वधनुष्मतामधिपतेः रुषः अनुरूपम्, तत् कर्म रिपुघस्मरेण मे तस्मिन् नियतं प्रारब्धम् । (शार्दूलविक्रीडीतम्)

दुर्योधनस्य पक्षः तस्मिन् पातः तस्य सदृशम् proper for his having ranged himself on the side of Duryodhana, for his espousal of Duryodhana's cause. अस्त्रग्रहे युक्तम् proper for the acceptance or adoption of arms (as a profession). Brāhmaṇa as he was, अस्त्रग्रह was not in Droṇa's proper line. But having once accepted arms, he was bound to acquit himself adequately. That was what he was probably doing at present. रामात् = परशुरामात्. Note that this goes with लब्ध alone of the following compound, giving rise to what is called एकदेशी अन्वयः. हेतिः means a weapon or a missile. ' रवेरविश्च शस्त्रं च वह्निज्वाला च हेतयः ' अमरः. The word is derived from हि to send or discharge, or from हन् to strike or kill. The fact that Droṇa obtained his missiles from Paraśurāma rendered his prowess mighty (गुरु). Note that Paraśurāma was not a regular preceptor of Droṇa in the science of archery. Nor, it would appear, had Droṇa intended arms to be his profession from the beginning. What happened was this. After Droṇa had married and had a son, he wanted to acquire some money,

naturally enough. Learning that Paraśurāma was giving away vast treasures to Brāhmaṇas, he approached him but found that he had given everything away and was about to retire into a forest. Paraśurāma, however, told Droṇa that he would either give him his body, which was then his only possession, or his missiles; Droṇa chose the latter. This was how he obtained his missiles from Paraśurāma. *Vide* म. भा. आदिपर्व अ. 140 and 180. सांप्रतम् *ind.* proper. 'युक्ते द्वे सांप्रतं स्थाने' अमरः. रिपूणां घस्मरः the devourer of enemies *i.e.* who kills them in great number. 'मक्षको घस्मरोऽद्भरः' अमरः. घस्मर is derived from घस् 'to eat' by the addition of the affix क्मरच् (मर) in the sense of showing disposition (ताच्छील्य), according to 'सुघस्यदः क्मरच्' पा. 8.2.160 (समरः । घस्मरः । अद्भरः).

सजलजलधरस्य प्रभया मासुरेण shining or resplendent with the splendour of a cloud filled with water. But how can a sword be possessed of the splendour of a cloud? This is inherently impossible. The expression figuratively (*i. e.* by the figure निदर्शना which is defined as 'अभवन् वस्तुसंबन्ध उपमापरिकल्पकः' K.P.) means therefore that the sword was possessed of a splendour similar to that of a cloud. The comparison of a sword of excellent steel with a cloud for its dark colour is common. Note that the dissolution of this compound, 'सजलजलधरस्य प्रभा इव प्रभा सजलजलधरप्रभा तया मासुरेण', offered by some is incorrect. This is apparently given in accordance with the Vārtika 'सप्तम्युपमानपूर्वपदस्य *etc.*' which is explained before. But that Vārtika is applicable to Bāhuvrīhis only and therefore this dissolution would not do. सुखः प्रग्रहः यस्य सः सुप्रग्रहः easy to grasp. कलवौतम् gold. त्सरुः handle. 'त्सरुः खण्डादिमुद्यै स्यात्' अमरः खड्गेन सशस्त्रः अस्मि, though looking tautologous, is idiomatic. Aśvatthāman was fired with an intense desire to witness his father displaying his proper valour. He therefore could not wait for a chariot and wanted to go to the field just with his sword. समरः एव महोत्सवः तस्य प्रमोदः तेन निर्भरः filled with joy at the great festival of battle. निर्भर *adj.* (नितरां भरः यस्मिन्) extremely weighted with, filled with, full of. निर्भर as an adjective has always this sense at the end of compounds. निर्भर is also an adverb. It then has the sense of भृशम् or अतिमात्रम् *e.g.* निर्भरविकसितेऽपि कानने. When we remember this two-fold use of निर्भर, we shall easily see that the dissolution समरमहोत्सवेन प्रमोद-

निमरः यस्य (who is inspired with excessive joy at the great festival of battle.), which gives an awkward व्यधिकरण बहुव्रीहि is absolutely unnecessary. तातविक्रमदर्शने लालसः लोलुभः तस्य longing to witness (the display of) my father's valour. Here also the व्यधिकरण बहुव्रीहि dissolution तातविक्रमदर्शने लालसा उत्कटेच्छा यस्य should be systematically avoided as being unnatural and unnecessary. For, honoured lexicons give लालस as an adjective. 'लालसो लोलयाश्चयोः' हैमः; 'लोलुपे लोलुभो लोलो लंपटो लालसोऽपि च' वैजयन्ती अनिमित्तानि evil omens. The negative particle अ has here the sense of अप्राशस्त्य or non-praiseworthiness or badness. Note 'तत्सादृश्यमभावश्च तदन्यत्वं तदल्पता । अप्राशस्त्यं विरोधश्च नञर्थः षट् प्रकीर्तिताः ॥'. विस्मृतः स्वामिकृतः सत्कारः यैः, तथाभूताश्च अत एव लघु चेत्तः येषाम् एतादृशाश्च who have forgotten the honour done to them by their master and have consequently rendered their hearts ungrateful or mean (लघु). Aśvatthāman means to say that at least for the honour that their master always paid them, that they should not have taken to their heels. It was only making a display of their mean or ungrateful hearts to do so. अगणितं कुल्यशसः सदृशं पराक्रमवर्तं यैः. These warriors came of families that had been noted for their traditional valour. To fly away (अपक्रम्) from the battle-field was therefore to disregard these family traditions. It should be noted that these adjectives which qualify बलानाम् and which contain Aśvatthāman's condemnation of the armies would appear to be more appropriate to the Army-Commanders than to the common soldiers. The condemnation is directed more against the great warriors referred to in the following clause than against the rank and file. कीरवसेना एव समुद्रः तस्थ या वेला कूलं तस्याः परिपालने महान्तः महीधराः the great mountains to protect the coast-line or shore ('वेला काले च सीमायामब्धेः कूलविकारयोः । अक्लिष्टमरणे रोगे ईश्वरस्य च भोजने' मेदिनी) of the sea in the form of the Kaurava army. The idea in this compound, though clear, is somewhat involved. The kings as commanders were expected to preserve the morale of the army. To use a metaphor, they had to see that the sea of the army kept within its proper bounds. Abandoning its proper duty of fighting by the army and its running away stand for the transgression of its proper bounds (वेलातिक्रम) by the sea. The king had to take care that this did not happen. The metaphor is therefore ex-

tended and the kings are identified with great mountains that stand near the sea-shore and guard the coast. Being thus surround by the mountains (kings) as it were, the sea (army) cannot transgress its proper bound. The वेलापरिपालन thus consists in the mountains guarding it against being crossed by the sea. Velā impliedly stands for the morale of the army. This is the idea of the compound, which is an instance of परंपरितरूपक. But when these mountains themselves leave their places, it is no wonder if the sea transgresses the velā. Divorced from the metaphor this means that when warriors like Karṇa fly away, it is natural the rank and file should take to their heels. Aśvaṭṭhāman therefore rouses the spirit of these warriors and asks them not to commit the thoughtlessness (सहसम्) of abandoning the battle-field.

6. Construe—यदि समरमपास्य मृत्योर्भयं नास्ति, इति (एतस्मात् कारणात्) इतः अन्यतः. (अन्यत्र) प्रयातुं युक्तम् । अथ जन्तोर्मरणमवश्यमेव । किमिति यशः मुघा मलिनं कुरुष्वे । (पुष्पिताग्र)

The stanza contains a fine idea well calculated to cheer up the drooping spirits of the flying warriors and is very easy. It may, however, serve as an instance of Bhaṭṭa Nārāyaṇa's loose writing. The poet began with यदि and should really have used तर्हि in the next clause. But instead he uses इति. यदि and इति hardly go well together. It would appear the poet changed his mind after he had reached the end of the first line. इति alone would have been sufficient. For it shows cause. Then again the use of अपास्य (gerund from अप + अस् अस्थिति to abandon) is grammatically indefensible. In Sanskrit indeclinable past participles or gerunds are used to denote the prior of two actions that have the same agent, according to ' समानकर्तृकयोः पूर्वकाले ' पा. 3. 4. 12 (समानकर्तृकयोर्धोत्वर्थयोः पूर्वकाले विद्यमानाद्वातोः क्त्वा स्यात् । भुक्त्वा व्रजति । सि. कौ.). But here we find that the two actions denoted by अपास्य and अस्ति have two different agents viz. नरपतयः and भयम्. The use of the gerund अपास्य here, therefore, constitutes a serious blunder of syntax. It can only be removed by supplying some such word as स्थितानाम् after अपास्य (समरमपास्य स्थितानां भवताम्), so as to make two actions viz. अपासना and स्थिति have the same agent viz. नरपतयः. A similar loose use of the indeclinable occurs

again in v. 30 d. In this particular Bhaṭṭa Nārāyaṇa is in good company. For Kālidāsa also has twice used such incorrect gerund. *Vide* Ś. ii 9 and V. ii. 10. Another way of defending Bhaṭṭa Nārāyaṇa is to suppose that bhayam itself is the agent of apāśya as well. This would mean leaving the battlefield *i.e.* in places other than it, the fear of death exists not. This is grammatically sound, but puts grammar above context. By the use of apāśya Aśvatthāman is evidently referring to the flight of the kings, whom he is addressing this stanza. The समरापान्त that he intends then is नरपतिकर्तृक and not भयकर्तृक. So this second way of accounting for the use of gerund must be rejected. If we at all want to justify the poet, we must do it in the way first shown above. There is another way of construing the line *viz.* to take the first three lines as constituting a single sentence, thus : समरमपास्य मृत्योर्भयं नास्तीति यदि इतोऽन्यतः प्रयातुं युक्तम् (इति भवतां मतिः तर्हि) अथ (कथयामि, गच्छतु यत्र कुत्रापि) जन्तोर्भरणमवश्यमेव । It is easy to see that such construction is extremely far-fetched. For similar idea compare Shakespeare *Julius Caesar* Act. II. Sc. ii. 'Of all the wonders that I yet have heard. It seems to me most strange that men should fear; Since that death, a necessary end, Will come when it will come.'

7. Construe:—अब्रज्वालावलीढप्रतिबलजलधेः अन्तः और्वायमाणे 'सर्वधन्वीश्वराणां गुरौ मम अस्मिन् पितरि सेनानाथे (सति), कर्णं संभ्रमेण अलम् कृप समरं व्रज, हार्दिक्य शङ्कां मुञ्च । चापद्वितीये ताते रणधुरं वहति (सति) भयस्य कः अवकाशः । (स्रग्धरा)

So long as his father was bearing the brunt of the battle (रणधूः) as Commander of the armies, Aśvatthāman says, there was no scope for fear. The flying warriors should therefore return to the field. अब्राणि ज्वालाः इव अब्रज्वालाः (उपमितं व्याघ्रादिभिरित्यनेन समाप्तः), तामिः अवलीढं प्रतिबलं जलधिरिव तस्य अन्तः within the the ocean-like hostile armies that are licked *i. e.* swallowed (अवलीढ *p. p.* from अव + लिह् लेढि) by his missiles which resemble flames. और्वायमाण *p. res. p.* from और्वायते और्व इव आचरति acts like Aurva, fromed according to 'कर्तुः क्यङ् सलोपश्च,' which has been explained before. Aurva is the submarine fire which is said to devour the waters of the seas. For his account read our notes on Śākuntala iii. 4. Droṇa is like this submarine fire. He destroys

the hostile armies with his missiles. The armies are therefore likened to the sea and the missiles to flames, with which the submarine fire swallows the waters of the sea. The first line is an instance of what technically is called क्यङ्गा वादितुता उपमा. Thus as the line is an instance of उपमा and not of रूपक the dissolution of the compound, अस्त्राणि एव ज्वालाः...प्रतिबलमेव जलार्धः, is incorrect. धन्वम् अस्यास्तीति धन्विन्, a bow-wielder, an archer, according to 'अत इनिठनौ' पा. 5 2. 115. Note that there are four similar-sounding words for the bow viz. धनुः *m.*, धनुस् *n.* (this is changed to धन्वन् at the end of a बहुव्रीहि compound), धन्वम् *n.* (this as such is rarely used in classical literature) and धन्वन् *n.* (this in its masculine form means a desert or a dry soil : 'धन्वा तु सरुदेशे वा क्लीबं चापे स्थलेऽपि च' मेदिनी). कृष्ण was the brother-in-law of Droṇa; being the brother of Droṇa's wife कृपी. हार्दिक्य, son of हृदिक, was the same as कृतवर्मन्, a Yāda-va chief. These three men, Aśvatthāman, Kṛpa and Kṛtavarman were responsible for the most disgraceful episode of the Mahābhārata viz. the murder of Draupadī's son and others while they were asleep, related in the Sauptikaparva. This stanza is quoted in K. P. as an instance of the defect called पुनरुक्तता or tautology. Mammaṭa remarks 'अत्र चतुर्थपादवाक्यार्थः पुनरुक्तः' and his commentators explain this as 'अत्र, 'अलं संप्रमेण' 'को मयस्यावकाशः' इति अभिन्नार्थौ'. This appears to us to be an instance where all commentators of Mammaṭa have gone wrong. Really there is no repetition in 'अलं संप्रमेण' and 'को मयस्यावकाशः'. The latter statement supplies the reason for the former and as such is quite necessary. The real tautology meant by Mammaṭa lies in 'तति...रणधुरम्', for this is a mere paraphrase of 'सेना...पितरि'. What Aśvatthāman was greatly surprised at was the fact that the armies should be thrown in such utter confusion (कथं नु ताताधि...मवेत्), when his father was at their head. And this latter idea is repeated twice in this stanza. Hence the पुनरुक्तता.

कुतो...ततः—This fearful announcement from behind the curtain just after the fourth line of the last stanza is dramatically very effective. न दीर्णमनया जिह्वया represents impersonal construction and is more idiomatic and forcible than, though meaning the same as, न दीर्णा इयं जिह्वा. There is a subtle distinc-

tion between the two, however, which deserves to be noted. In the first case the action of tearing (दीर्ण is *p. p.* from दृ दीर्घाति to burst or break asunder) has the tongue as its agent for all practical purposes. In the second the tongue is purely an object. The agent must be supposed some one else. The first expression then means that the news is so utterly impossible that the tongue of the men as they utter it, deserves of its own accord to get shattered in a thousand ways without the least stimulus from outside.

8. Construe:—द्वादशार्काः दहनकिरणैर्विश्वं दग्धुं न उदिताः । सप्तधा भिन्नाः सप्त वाताः दिशि दिशि न वाताः । गगनतलं पुष्करावर्तकाद्यैः मेघैः न छन्नम् । (हे) पापाः शौर्यराशेः मे पितुः पापं कथं कथयत । (मन्दाक्रान्ता)

Aśvatthāman felt sure that the death of his father on the battle-field was an utter impossibility. He was by a very long way the greatest warrior of his time and as such he could not be killed by anybody. There was only one possibility of his death *viz.* at the time of world-destruction, when of course everybody, no matter how great he was, must die. And as the well-known portents of world-destruction, described in the first three lines, had not then appeared, Aśvatthāman could not understand how people could dare to report his father's death (पापं तस्य मृत्युरूपां दुर्वर्तामित्यर्थः). The figure in the stanza is विभावना which is defined as ' विना हेतुं कार्यात्पत्तिः. ' Here the cause of Droṇa's death, according to Aśvatthāman, is the portents that herald pralaya. But even the absence of this cause, people are reporting his death. Hence the figure and the wonder of Aśvatthāman. There is another way of looking at the stanza. The slaughter of Droṇa on the battlefield was as great a calamity as pralaya itself. It must consequently, as a matter of necessity, be heralded by portents of pralaya. But as no portents had appeared, the report of his death was absurd. In this case the figure will be निदर्शना. There is really no relation between portents and Droṇa's death. But by mentioning this impossible relation, the resemblance between Droṇa's death and pralaya is brought out. Hence the figure. From the Purāṇas we know that at the time of world-destruction twelve suns rise (उदित *p. p.* from उद् + इ एति) and burn the world with their blazing rays (दहन्ति ते दहनाः

तादृशाश्च ते किरणाश्च). Forty-nine (सप्तधा सप्त मिषाः seven divided each into seven) winds-blow (वात *p. p.* from वा वाति) in all directions and the Puṣkarāvartaka clouds overcast the sky.

परित्रायतां कुमारः—There should be no hesitation to translate कुमारः here by 'Prince.' For, we remember Droṇa was a king of country called अहिच्छत्र, which represented half the kingdom of a Drupada that Droṇa caused to be forcibly taken away from him by means of his pupils Arjuna and others. *Vide Ādiparva*, ch. 148. जामदग्न्यस्य जमदग्निपुत्रस्य परशुरामस्य अस्त्राणि एव सर्वस्वं तस्य प्रतिग्रहे स्वीकारे यः प्रणयः प्रेम स अस्ति अस्य. The adjective has reference to what happened between Paraśurāma and Droṇa, when the latter obtained the former's missiles. As we have seen, his missiles were the all-in-all (सर्वस्वम्) that Paraśurāma then possessed, all his wealth having been already given away and Droṇa loved (प्रणयी) *i. e.* chose to accept these missiles. वीर...विपत्तिम्—this is of course said to console Aśvatthāman. The death that Droṇa had met was certainly not वीरपुरुषोचित. It was a cold-blooded murder. But Aśvatthāman yet does not know the facts.

9. Construe—भीमप्रियः (मत्तातः) भीमात् गुरुगदां गुरुदक्षिणां प्राप्तवान् किम् । अन्तेवासिसिद्यालुः (असौ) उज्जितनयेन जिष्णुना आसादितः (किम्) । (सः) गोविन्देन सुदर्शनस्य निशितं धारापथं प्रापितः (किम्) । एभ्यः अन्यतः चतुर्थतः गुरोः आपदम् अहं न खलु शङ्के । (शार्दूलविक्रीडितम्)

Having now come to know for certain that his father met his death on the battlefield, Aśvatthāman puts forth in this stanza three conjectures regarding the exact person who must have killed him. The order in which these three men are enumerated is instructive. Bhīma occurred to Aśvatthāman first. A man of herculean strength, Bhīma was regarded as a personification more or less of brute force, divorced from all scruples of conscience, in whom anything was possible. In a mood of bitter irony, Aśvatthāman asked whether Bhīma killed his preceptor, who loved him so much, with his terrible mace, in reward for what he had learnt from him. It should be noted that this condemnation of Bhīma was not merited. Bhīma had the misfortune of being always misunderstood, though as a matter of fact he was the sincerest soul alive. He said exactly

what he thought and did whatever he wanted to do openly. A typical soldier he was. In his warfare he never took any unfair advantage over his enemy, as Arjuna; for example, did when fighting with Bhīṣma and Kāṇa. Arjuna occurred to Aśvatthāman next. He was no doubt capable of killing his father, but would never do so, because he had too great a regard for principles of morality (नयः) to raise his weapon against his preceptor. If he did so, he must have consciously thrown away all moral precepts. The third person capable of doing the deed was of course Lord Kṛṣṇa. Though he had vowed not to take up weapon in his hand in this war, he probably relinquished his vow in order to favour his friend Arjuna. That is what Aśvatthāman thought. अन्तेवासिन् a pupil, one who lives near (his preceptor). जिष्णु is Arjuna. आसादितः overpowered. निशितं धारापथम् the sharp range of the edge. निशितं really goes with धारा. This must therefore be regarded as an instance of an unjustifiable एकदेशी अन्वय. The reading नियतम्, besides looking like a deliberate emendation, is unsuitable. नियतम् means certainly. Now what can certainty belong to in this question? Aśvatthāman is merely asking a question. He is not certain about any person being the man intended. नियतम् has therefore no scope in this question.

10. Construe :—एतेऽपि महाब्रह्मपाणेः कुपितस्य तस्य धूर्जटेरिव संख्ये तुलामुपयान्ति किम् । यदा तु शोकोपरुद्धद्वयेन (तेन) शस्त्रं न्यस्तं तदा रिपुणा अस्य अतिघोरं विहितम् । (वसन्ततिलका)

एते refers to Bhīma, Arjuna and Kṛṣṇa. संख्ये in battle. तुलामुपया to stand comparison with, to equal, to match. अस्य = अस्मिन्. अतिघोरम् = अतिघोरं कर्म (विशेषणमात्रप्रयोगः विशेष्यप्रतिपत्तौ) an extremely atrocious deed. The comparison in the first half of this stanza clearly establishes the superiority of Śiva, not merely over Arjuna and Bhīma but also over Kṛṣṇa. How can this be squared with the author's predilection for Viṣṇu? In order to understand the force of the simile we must remember that the stanza is addressed to Aśvatthāman and is intended to exalt the greatness of Droṇa. Aśvatthāman was a sincere devotee of Rudra. In addressing him the charioteer therefore naturally refers to Dhūrjati as being superior to Kṛṣṇa. The stanza thus has nothing to do with the author's creed. There is also another point to be noted in this connection. Though

to Bhaṭṭa Nārāyaṇa Kṛṣṇa was Viṣṇu incarnate. Kṛṣṇa's divine character was not recognised by all his contemporaries. Duryodhana and his friends and especially Śiṣupāla had refused to recognise Kṛṣṇa as any more than an adventurous Yādava chieftain. So there is nothing wrong if god Śiva is spoken of as being superior to him. It will be noticed from this stanza read in conjunction with the following speech of Aśvatthāman that अस्त्र and शस्त्र are synonyms. Amara gives them as such. 'आयुधं तु प्रहरणं शस्त्रमस्त्रम्.' Etymologically अस्त्र means a weapon that is discharged (from अस् अत्यति to throw) such as an arrow, or a Śakti, and शस्त्र any weapon which kills (from शस् शसति to kill). शस्त्र is thus a wider term and may include astras as well. Though synonyms are used in the language as such, अस्त्र and शस्त्र are distinguished from another point of view. अस्त्र is a weapon, especially an arrow, that is consecrated by uttering certain charms over it, and that, when discharged, works wonderful result e.g. पर्जन्यास्त्र, मारुतास्त्र. शस्त्र as distinguished from अस्त्र, represents purely a physical weapon, having no such charm.

11. Construe :—सत्यवाचा पृथासूनुना 'अश्वत्थामा हतः' इति स्पष्टमुक्त्वा शेषं 'गज' इति खैरं व्याहृतं किल । दयिततनयः असौ (द्रोणः) तत् श्रुत्वा तस्य राज्ञः प्रत्ययात् आजौ शस्त्राणि नयनसलिलमपि च तुल्यं मुमोच । (मन्दा-कान्ता)

The stanza refers to a well-known incident in the Mahābhārata occurring in Droṇaparava, chapters 191-193. When Droṇa began to fight in right earnest, the Pāṇḍavas feared that he would soon make an end of them all. Kṛṣṇa told them that it was impossible to vanquish the old Brāhmaṇa warrior while he was fighting, but that he could be killed if he laid down his arms which he would probably do if he were to know that his son Aśvatthāman was killed. A trick was thereupon played upon him with Kṛṣṇa's sanction and encouragement. Bhīma killed an elephant, called Aśvatthāman, belonging to the Mālava king, Indravarman, and carried the news of the death of Aśvatthāman to Droṇa. The old warrior was perturbed, but could not readily believe the news as he was aware of his son's great valour. With a view to ascertain the truth, he approached the truthful Yudhiṣṭhira, who acting on the advice of Kṛṣṇa said

loudly (स्पष्टम्) that Aśvatthāman was killed, but afterwards added inaudibly (स्वरम् gently, inaudibly as opposed to स्पष्टम्) that it was the elephant. At this, Droṇa, being overcome with grief, laid down his arms and took his departure for heaven by means of yogic powers. While sitting in a yogic posture for this purpose, he was beheaded by Dhṛṣṭadyumna. Note 'तस्य तद्वचनं श्रुत्वा कृष्णावाक्यप्रचोदितः । भावित्वाच्च महाराज वक्तुं समुपचक्रमे 53 । तमतथ्यमये मग्नो जये सक्तो युधिष्ठिरः । अश्वत्थामा हत इति शब्दमुच्चैश्चकार ॥ ह । अव्यक्तमब्रवीद्राजन् हतः कुञ्जर इत्युत ॥ 53 ' अ. 191. It will be noticed that the present stanza is almost a paraphrase of the words of the Mahābhārata सत्यवाचा is ironical. शेषे *ut*. in the remaining part (of his sentence) *i. e.* by way of supplement to it. किल I hear, as it is reported. आज्ञां in the battle. Some take शेषे to mean 'on the death of Droṇa' (शेषे वधे द्रोणस्येत्यर्थः जाते सति 'शेषेः संकर्षणे वधे' भेदिनी) and स्वरं स्वच्छन्दम् wantonly. This means that when Droṇa was killed, Yudhiṣṭhira freely explained that the Aśvatthāman, whom he reported to Droṇa as having been killed, was an elephant. Such explanation is exceedingly far-fetched, besides being unnecessary and opposed to the account of the incident as we have it in the Mahābhārata.

अत्यन्तपरिदेवनमेव कार्पण्यम् the want of dignity *i. e.* the undignified conduct, consisting in excessive lamentation. The Sūta means it does not become a warrior of Aśvatthāman's type to cry like a child.

12. Construe:--(हे) तात, मम मृषा वधं श्रुत्वा सुतवत्सलेन त्वया शरैः सह असवः विमुक्ताः । अहं पुनरहो भवता विनापि जीवामि । तत् कूरे अपि मयि तव मुधा पक्षपातः (आसीत्) । (वसन्ततिलका)

This stanza is very pathetic. Even at the false news of Aśvatthāman's death, Droṇa gave his life. But Aśvatthāman, though he knows for certain that Droṇa is dead, continues alive. He is therefore cruel no doubt and Droṇa's special affection for him was not justified. Such are the thoughts of Aśvatthāman. सुते वत्सलः fond of or affectionate towards your son. वत्सल originally meant affectionate towards a child (वत्से कामः अभिलाषः यस्य, वत्स + लच्). Then the word became generalised in sense and meant fond or affectionate merely. Thus we can use मातृवत्सल,

पितृवत्सल, etc. and there is no tautology in युवत्सल. Note ' वत्सा-
साभ्यां कामवले ' पा. 5. 2. 98 (आभ्यां लज् वा स्यात् यथासंख्यं कामवति बलवति
चार्थे । वत्सलः अंसलः ।) .

मोहमुपगतः—This swoon of Aśvatthāman is dramatically
useful. For Aśvatthāman lies unconscious and the charioteer is
engaged in efforts to bring him to consciousness, Kṛpa enters
and has time to go through his initial speech. विफलं यथा तथा
शस्त्राणि विभ्रान्ति ते who carry their arms in vain.* Kṛpa thus styles
the kings because they could not prevent the first as well as the
second केशग्रह (seizure by the hair). For the second केशग्रह read
' विकृष्य पार्षतः (धृष्टद्युम्नः) खड्गं कोधामर्षवशं गतः । दृश्यमानः सर्वभूतैः केशपक्षे
परामुशत् ॥ 63 ॥ तस्य (द्रोणस्य) मूर्ध्यानमालम्ब्य गतसत्त्वस्य देहिनः किञ्चिदन्वतः
कयाद्विचकर्तासिना शिरः ॥ 64 ॥ ' द्रोणपर्व 193. हिमवतः सारः यस्य, ईदृशं गुरु च
चेतः यस्य whose heart possesses the strength of the Himālaya
and is large. लोकस्थिति the (usual) state of affairs in the world
viz. that all people have to die some time. निःशेषिताः—The *p. p.*
used for the furture shows certainty. Kṛpa means to say that
in connection with the second seizure of hair all subjects will
surely be killed.

15. किल it is reported. गुरौ and द्विजवरे are significantly
used. They show Yndhiṣṭhira should not have forgotten his
vow of truthfulness at least towards a Bhrāhman, who was in
addition his teacher. कृप was the son of the sage शरद्वत्. शारद्वत्
is his patronymic.

16. This stanza is again very pathetic. The way of Aśvat-
thāman's lamentation is so realistic. निकषति अनेन इति निकषणः
that by which one scratches one's body so as to remove the
itching sensation, hence the means of removing the itch. To
the brave Droṇa served as the means of removing their great
itch for battle. If they felt inclined to fight, they could go to
Droṇa and get defeated and thus have their itch for battle
removed.

परिगतं ज्ञातं परिगन्तव्यम् ज्ञेयं येन सः who understands or realises
what deserves to be understood or realised on such occasions
viz. that calamities like death are irremediable and that shedd-
ing tears is of no avail.

17. तस्य सदा अविरहं करोमि I shall accomplish for him permanent immunity from separation. Aśvatthāman wants to die after his father and be united with him in the other world so that they may never be separated.

लोकयात्रा practice or custom in the world. अनुवर्तनीयाः lit. are to be followed; hence are to be served, because in serving a person we have to follow him. Service to our father during his life-time consists in dutiful obedience to his wishes and in trying to please him by our conduct. The nature of the service to be done to him when he goes into the other world is explained in the following stanza.

18. Construe:—निवापाञ्जलिदानेन केतनैः श्राद्धकर्मभिः तस्य उपकारे त्वं किं जीवन् शक्तः, उत अन्यथा (अनुमरणेनेत्यर्थः) (शक्तः) किम् । (अनुष्टुप्)

Now that Droṇa has left this world it is the duty of Aśvatthāman to do him service there. The service consists in performing certain rites for him. Kṛpā asks effectively whether he would be able to do this service by living after him or by following him in death. न्युप्यते पितरमुद्दिश्य दीयते इति निवापः any oblation offered to the manes. 'पितृदानं निवापः स्यात्' झमरः. निवापः एव अञ्जलिः जलाञ्जलिरित्यर्थः तस्य दानेन by offering a handful of water as libation. केतनम् means a religious rite (कृत्यम् कार्यम्). It may consist in inviting Brāhmaṇas to a feast, or in constructing buildings such as Dharmaśālās etc. to commemorate the dead. 'केतनं तु निमन्त्रणे । गृहे केतौ च कृत्ये च' मेदिनी श्राद्धाणि एव कर्माणि तैः by Śrāddha-performances. A Śrāddha is a religious rite which consists in giving away to worthy recipients food, or other things standing therefor, in honour of the dead. The Śrāddha is of many kinds, the one most familiar being the annual Śrāddha, which falls under नित्य. Note 'श्राद्धं नामादनीयस्य तत्स्थानीयस्य वा द्रव्यस्य प्रेतोद्देशेन श्रद्धया त्यागः । तच्च द्विविधं पार्वणमेकौद्दिष्टमिति । पुनश्च त्रिविधं नित्यं नैमित्तिकं काम्यं चेति ।' मिताक्षरा. 'श्रद्धया दीयते यस्मात्तस्माच्छ्राद्धं निगद्यते.'

कृत...बिडम्बनया enough of the mockery of continuing to hold a weapon even now. Aśvatthāman means to say that in spite of his bearing arms, his father was killed by the enemies on the battle-field in a defenceless condition. His holding the weapon was therefore practically a mockery. For he could not use it at a time when he should have used it most.

19. Construe :—(भगवन् शस्त्र) नोचितमपि परिभवमयात् (त्वं) येन गृहीतमासीः, यस्य प्रभावात् तव कश्चित् विषयः न (इति) खलु न अभूत्, तेन त्वं सुतशोकात् परित्यक्तमसि न तु भयात् । यतः अहमपि त्वां विमोक्ष्ये (अतः) भवते स्वस्ति (अस्तु) । (शिखरिणी)

न उचितं नोचितम् unfit, unsuitable. This is a सुप् compound. Droṇa was a Brāhmaṇa. The weapon therefore was unsuitable for him. Yet he adopted it as his profession. परिभवमयात् through fear of (receiving) insults (from other Kṣatriyas as well). The reference is to the following. When on the score of their former friendship Droṇa approached King Drupada, he refused to recognise him, but curtly sent him away. This insult was too much for the Brāhmaṇa, who thereupon sought and accepted the position of teacher of archery to the Kuru princes at Hāstinapura and ultimately humbled the pride of Drupada by having him brought before him as a captive through his pupils, Arjuna and others, and by depriving him of half his kingdom. It will thus be seen that had it not been for the insult received from Drupada, Droṇa would probably not have taken to arms as his profession. मय refers to the fear generated in Droṇa's mind by the insult already suffered that he might receive similar insults in future from other Kṣatriyas also. And in order to avoid this possibility he took to the profession of arms, according to Aśvatthāman. प्रभावात्—Droṇa was such a great warrior that there was really nobody in the world with whom he feared to fight. There was thus none who could not be the province of his weapon. Two negatives make the positive more emphatic. द्वौ नञो सविशेषं प्रकृतार्थं गमयतः. The last line is somewhat confusing. Our construction given above would be found to be the best. 'Since I shall also cast you off, (therefore) may bliss befall you.' What Aśvatthāman meant was this. As long as Droṇa was alive, the weapon had an excellent abode in him. After Droṇa it naturally looked up to Aśvatthāman to give it the support his father had given it so nobly all along. But Aśvatthāman intended to cast it off. He therefore wished that bliss might attend the helpless weapon. Nāgojibhaṭṭa, takes यतः = यत्र, तस्य being added in the sense of the locative. According to him the sense is यतः i.e. यत्र भवते स्वस्ति (स्यात्, तत्र) त्वामहमपि विमोक्ष्ये I shall also cast you off to go where

you may fare well. In this stanza the reason why Droṇa laid down his arms is stated *viz.* सुतशोक. But the reason why Aśvatthāman is going to do so is not mentioned. That reason evidently is पितृशोक. Hence the stanza is quoted as an instance of a poetical defect called निर्हेतुत्व, which consists in making a certain statement without giving its reason, when the mention of such reason is necessary. After this stanza some editions have the stage-direction 'उत्सृजति', instead of 'परित्यक्तुमिच्छति.' Out of these 'परित्यक्तुमिच्छति' appears to us to be the correct one. In order to understand this we must have the whole situation before us. Aśvatthāman enters with his sword drawn. After stanza 12 he faints away. At this time he evidently falls on the ground. His sword naturally slips off from his hand. During his conversation with Kṛpa so far, he is lying on the ground. Kṛpa dissuades him from committing suicide. Aśvatthāman, however, wants to go to the battlefield where he may be able to see his father, though dead. He therefore rises up. In doing so he sees his sword (उत्तिष्ठन् खड्गमालोक्य) and after thinking for a while (विचिन्त्य), comes to the conclusion that it is no use continuing to hold the weapon. Then he addresses the weapon and announces his intention of casting it off. Note in this connection that विमोक्ष्ये is future. But he has not till the end of stanza 19 taken up his weapon as yet. The stage-direction उत्सृजति is therefore physically impossible, as the weapon is not in his hand. How can he then cast it off? But one may ask: What is the meaning of परित्यक्तुमिच्छति also under these circumstances? The answer to this is that the stage-direction means that Aśvatthāman goes through certain gesticulations, such as the folding of his hands before the sword, or their waving as a sign of farewell, which are indicative of his desire to renounce it. Just at this time somebody from behind the curtain announces that an insult has been offered to the Preceptor and expresses his surprise at the indifference of all warriors towards it. The announcement at once changes Aśvatthāman's mind. If an insult has been offered to his father and if all warriors have apparently shown themselves to be indifferent towards it, it is surely his bounden duty to avenge it. Instead, therefore, of renouncing his weapon he now grasps it slowly (शनैः शनैः खड्गं स्पृशन्). The propriety of शनैः शनैः is to

indicate the hesitation that Aśvatthāman felt in having to change his solemnly declared intention of casting off the weapon. The whole situation has been managed with great skill. The announcement from behind the curtain comes in time to prevent Aśvatthāman from carrying into effect his intention of renouncing the weapon. For, if he had cast off his weapon here, the future scene with Karṇa would have been impossible. An independent reason against उत्सृजति is that it makes the following stage-direction *viz.* शनैः...स्पृशन् and the subsequent scene with Karṇa unreasonable. For, if the weapon is once renounced, Aśvatthāman cannot with propriety take it up so easily. He is actually prevented by an aerial voice from doing so, as we shall see towards the close of this Act. It appears to us that some one, who did not understand that Aśvatthāman's sword had slipped away from his hand as he fainted and who consequently could not see the propriety of the stage-direction 'शनैः...स्पृशन्,' unless the weapon had been first thrown away, change, 'परित्यक्तुमिच्छति' to 'उत्सृजति'. वृशंसः a murderous man. वृश् संसति (kills) असौ. 'वृशंसो घातुकः क्रूरः पापः' अमरः वृशंस also means a murderous deed as in the following stanza.

20. पलितधवले (पलितेन धवले) is a tautologous expression. पलितम् itself means whiteness due to old age such as that of hair etc. 'पलितं जरसा शौक्यं केशादिषु' अमरः. पलितधवल thus means white owing to whiteness of hair due to old age. In such cases it is conventional to take पलित to mean old age alone, according to a maximum quoted before *viz.* विणिग्वाचकानां पदानां विशेष्यवाचक-पदसमभिव्याहारे विशेषणमात्रपरत्वम्. सर्वे सहध्वम् (किम्) illustrates the author's favourite ककु. It suggests how improper it is for you all to bear this.

21. आत्तधनुषाम् should be आत्तधन्वनाम्. प्रायोपवेशसदृशं व्रतमास्थितस्य who was observing a vow similar to prāyopaveśa. प्रायः means abstaining from food in order to court death. 'प्रायो मरणानशने (मरणार्थमनशने इत्यर्थः) मृत्यो बाहुल्यबुल्ययोः' मेदिनी. Hence प्रायेण मरणार्थ-मनशनेन उपवेशः sitting without food with a view to court death. प्रायोपवेश is sometimes resorted to with a view to obtain one's desire either from a deity or from another person. Droṇa was not courting death. His vow was merely to forbear the

use of arms, come what might. Now such a vow on the field of battle, where fighting was intensely raging was tantamount to courting death. Hence Aśvatthāman speaks of it as प्रायोपवेशसदृशः पलितोपलक्षितः यः मौलिः (मध्यमपदलोपीस०) तेन निरस्तं काशं काशपुष्पं येन तस्मिन् (शिरसि) which surpassed the Kāśa flower (in whiteness) with its crown characterised by the grey of age. Kāśa is a kind of grass which has white flowers. पलितम् ordinarily is not an adjective. The compound therefore must be solved as above. It can, however be made into an adjective as follows : पलितम् अस्ति अस्य सः पलितः । अर्शआदित्वाद्च्. शिरसि- शस्त्रं व्यापारितम् *p. p.* of व्यापारयित् which is the causal of प्र प्रियते with वि and आ) is again an instance of ककु. It indicates the news is absolutely incredible. परामृष्टम् rudely touched. क्षुद्रेण आत्मा परिमावितः you allowed your soul to be insulted by the wretch or the mean fellow.

22. Construe :—शोकान्धमनसारगशिरसि देहे परित्यक्ते (सति) श्वा काको वा द्रुपदतनयो वा शिरः परिमृशेत् । स्फुरद्दिव्यास्त्राघ्रद्रविणमदमत्तस्य रिपोश्च शिरसि अयं मम पादः एव निहितः, न करः (निहितः) (शिखरिणी)

देहे परित्यक्ते देहरक्षणविषयकचिन्तायां मुक्तायामित्यर्थः. What Aśvatthāman means in the first half of the stanza is that it was absolutely no honour for Dhr̥ṣṭadyumna to cut the head of Droṇa in that defenceless condition. For, even a dog or a crow would, for the matter of that, have rudely touched his head then with impunity. Nor did this beheading imply any dishonour to Droṇa, for he had then grown perfectly indifferent to his body. As a matter of fact though Droṇa's body was there, he himself was away. According to the Mahābhārata the dehaparityāga was literal. For, there the account says that Droṇa had actually taken his soul off to heaven by means of yogic powers and Dhr̥ṣṭadyumna really cut the head of a lifeless body. The expression ' श्वा काको वा द्रुपदतनयो वा ' indicates the great contempt of Aśvatthāman for Dhr̥ṣṭadyumna, who, according to him, is as mean as a dog or a crow. It must at the same time be remarked that by uttering by word of mouth this possibility of his father's श्वकर्तृक or काककर्तृक शिरःपरिमर्श, Aśvatthāman has become guilty of औचित्यभङ्गः. स्फुरन्ति दिव्यानि च यानि अस्त्राणि तेषां ओघः समूहः स एव द्रविणं तस्य मदेन मत्तः तस्य. च = but. निहितः = निश्चयेन निधास्यते.

The *p. p.* is used for the future to show certainty. The second half of the stanza is meant to serve as a powerful contrast to the first. The first describes what Dhṛṣṭadyumna had done. The second indicates what Aśvatthāman would do. Dhṛṣṭadyumna laid his hand on the head of a person who had renounced his weapon and was defenceless. Aśvatthāman would plant his foot—he would not condescend to touch him by his hand—on the head of his enemy, who would have full liberty to use all his vaunted missiles. J's way of construing the second line is different. He construes it in such a way as to bring out an अपह्नुति *viz.* अयं स्फुर...मत्तस्य रिपोः ममेव शिरसि पादः निहितः, तस्य (पितुः शिरसि) कः न (निहितः). The idea is: In doing what he did, Dhṛṣṭadyumna did not lay his hand on Droṇa's head, but he really planted his foot on Aśvatthāman's head. This means that Dhṛṣṭadyumna's action was really no insult to Droṇa constituted the greatest humiliation for Aśvatthāman. This construction does not appear to us to be natural though it possesses the advantage of not having to shift एव, as we do in our construction above. This shifting need not frighten us from accepting an otherwise excellent interpretation, for it has some times to be resorted to in construing stanzas. Besides according to J's interpretation, the adjective स्फुर...मत्तस्य has not much propriety. We may perhaps improve upon J a little by construing this adjective with मम. This will serve to heighten the gravity of the insult. I consider myself intoxicated with the wealth of my shining divine missiles. And yet the enemy planted his foot on my head by laying his rude hand on my father's. Oh, what a great insult to me! Such would be Aśvatthāman's sentiment. In any case the sentiment, according to J's construction, is much too tame and not at all consistent with Aśvatthāman's anger, which is so clearly visible in the following stanza, and his conscious pride of his powers. The compound is an instance of परापरितरूपक which we have met before,

23. निश्चयेन—Aśvatthāman means to say that had it not been for the certain knowledge that Dhṛṣṭadyumna possessed *viz.* that Droṇa would not raise even his little finger whatever he did to him, he would not have dared to lay violent hands on Droṇa's head. कर्ध्वतधनुः should be कर्ध्वतधन्वा, पाण्डूनां पाण्डुसुताना-

मित्ययः, पाण्डुशब्दो पाण्डुसुतेषु लाक्षणिकः, पाञ्चालानां च द्रुपदधृष्टद्युम्नादीनां सेना एव तूलः कर्पासः (cotton) तस्य उत्क्षेपे (blowing or tossing up) प्रलयपवनः. To the proverbially violent wind of world-destruction the blowing away of cotton is nothing. In the same way Aśvatthāman could in instant destroy the Pāṇḍava and the Pañcāla forces.

अलीकं प्रकृत्या जिह्वं च चेतः यस्य whose mind is untruthful and naturally crooked. This compound is capable of other dissolutions also : (2) अलीका प्रकृति यस्य तथाभूतश्चासौ जिह्वं चेतः यन्य तथाभूतश्च who is naturally untruthful and whose mind is crooked. (8) अलीकया प्रकृत्या जिह्वं चेतः यस्य. (4) अलीकश्चासौ प्रकृत्या जिह्वचेताश्च. After addressing Yudhiṣṭhira sarcastically in the first line, Aśvatthāman refers to him in what he considers his proper character by this adjective.

24. Construe:—यैः मनुजपशुभिः निर्मर्यादैः उदायुधैः भवद्विः इदं गुरु-पातकं कृतम् अनुमतं दृष्टं वा तेषां नरकरिपुणा सार्धं समीमाकिरीटिनां (भवताम्) असुहृद्भेदोमांसैः अयमहं दिशां बलिं करोमि। (हरिणी) .

उद्यतानि आयुधानि येषाम् whose weapons were ready in their hands. This is a significant adjective. It shows that aśudāyudha these men ought to have endeavoured to prevent the perpetration of this atrocious deed. गुरु च तत् पातकं च the great sin. गुरो प्रयुक्तं पातकं (sinful act perpetrated on the preceptor) is another way of dissolving the compound, though not quite so natural. नरकरिपु is Kṛṣṇa. नरक was the name of a demon, the son of Earth and King of प्राग्ज्योतिष (Assam), whom Kṛṣṇa killed in a single combat at the request of Indra and other gods and thus recovered from him the ear-rings of Aditi, which he had forcibly carried off and which Kṛṣṇa restored to the owner. Vide म भा. समापर्व अ. 55. From विष्णुपुराण 5.29.31 we further know that Naraka had seized the daughters of gods, Gandharvas and men and the nymphs in addition and thus collected 16100 damsels in his harem. Kṛṣṇa married them all after he had killed Naraka. Also see भागवत 10.59 and हरिवंश 2. 63. दिशाम् is genitive used for the dative. This stanza in conjunction with the preceding prose passage furnishes another instance of the author's confused style. Aśvatthāman begins by apostrophising Yudhiṣṭhira and others. But towards the close of the passage he gives up the apostrophe and refers to

them in the third person (एते पातकिनः । किमेतैः). Consistency would require the continuance of the same figure in the form 'सर्व एव भवन्तः पातकिनः । किं भवद्भिः '. Further, after giving up the apostrophy, the author again reverts to it in the second line of the stanza (भवद्भिः), but once more seems to give it up in the third line by using merely तेषाम्. If we supplied भवताम् after तेषां, the apostrophy would of course be continued. The expressions नरकरिपुणां सार्धम् and समीपकिरीटिनाम् seem to suggest that Kṛṣṇa, Bhīma and Arjuna are not included among the people referred to in the first two lines and hence their special mention is necessary. But as a matter of fact they are. In fact अनुमतम् specially refers to Kṛṣṇa. दृष्टम् would refer to Bhīma and Arjuna as to many others. Besides भवद्भिः definitely refers to all those to whom the stanza is addressed viz. those who are apostrophised in the preceding prose passage. Under these circumstances the third line is superfluous. Hence the stanza is quoted by Mammaṭa as an illustration of the poetical defect called पुनरुक्ता.

कोविद well versed, skilled. कौति धर्मादि (which proclaims Dharma etc.) इति को. वेदः । कोः वेदस्य विदः ज्ञाता कोविदः । अथवा कवि वेदे विदा ज्ञान यस्य सः. Thus the word कोविद originally meaning 'skilled in the Veda' became generalised in sense and came to mean 'skilled or well versed' merely.

25. रामेण यत्कृतम्—The reference is to the story of Paraśurāma, who exterminated the Kṣatriyas 21 times in revenge for the murder of his father; which was accomplished by the sons of Kārtavīrya by severing his head from his body with their arrows. *Vide* म. भा. शान्तिपर्व अ. 48. अराणां रुधिरस्य आसारः एव विषसः यस्मिन् एतादृशं कर्म in which a shower of enemies' blood would serve as food (to demons, goblins etc.). The idea is : Aśvatthāman would profusely spill the blood of his enemies, on which goblins etc. would feast. विषसः food (from घृत् to eat.)

निकारः humiliation, insult. अभिषिच् having installed. Grammatically the agent of अभिषिच् as the sentence stands, is Kṛpa. But as a matter of fact it was not Kṛpa, but Duryodhana, on whom the installation depended. Kṛpa, however, speaks in

this vein because he feels confident of his influence with Duryodhana to get Aśvatthāman installed Sēnāpati. अकिंचित्कर of not much consequence.

26. तत्तुल्यकक्षः—तयोः तुल्या कक्षा यस्य. कक्षा means the orbit of a planet. Having an orbit similar to theirs, moving in a similar orbit *i. e.* of equal prowess. The metaphor is taken from astronomy and most people have tripped over it.

परिकल्पितानि अभिवेकस्य उपकरणानि येन who has made ready the necessities or materials of installation. सैन्यापत्यस्य स्वयंग्रहणं तस्मिन् यः प्रणयः तज्जनिता या समाश्वासना तया by offering him the consolation of my solicitude to accept voluntarily the office of the Commander-in-Chief of his army. This sentence reveals the simple straightforward nature of Aśvatthāman. When Kṛpa told him that Duryodhana was probably eager to instal him Sēnāpati, Aśvatthāman with his guileless nature naturally thought that it was no use waiting to be formally requested by the king to accept the office, but that he would please his master the more if he himself volunteered to accept the same. It will be seen that Aśvatthāman was by no means hankering after the position of the Sēnāpati. In fact as far as the ultimate goal *viz.* the revenge was concerned, he considered it immaterial. For Sēnāpati or no Sēnāpati, he was bound to have his revenge.

27. रिपु...पारम् is an example of suppressed metaphor. It is really equal to रिपु...दुःखोदधिपारम्. पारः—रम् the other bank, beyond. धृतौ आयुधौ एव हवौ याभ्याम् that hold the oars in the form of the weapons. हवः usually means a small boat. But a boat is not held by the hands. So हव is somehow to be taken in the sense of an oar (हवते अनेन), हव perhaps means what in Marāṭhī is called पेटें. It is a small platform-like contrivance, made of dry gourds, which people hold with their hands, in order to cross a stream.

अभियुक्त learned. Duryodhana's explanation of Droṇa's unaccountable conduct in abandoning weapon on hearing the death of his son, instead of vigorously proceeding with the work of taking revenge, seems to be correct. Though a great warrior, his Brāhmaṇa's softness completely unnerved Droṇa and he abandoned the unnatural activity of a Kṣatriya. The truth is

that the Indian character from very ancient times had hardly developed the trait of subordinating private interest and private affection to public duty and national welfare. When his son was dead, Droṇa, overpowered by private grief, completely forgot the interests of the side he was fighting for and of the king he was serving. This was the fundamental defect in his character, a defect which to a great extent continues in the Hindu society even to this day. On the same battle-field, hundreds of years after Droṇa, in 1761, Bhausaheb Peshwa did the same thing. When Vishwasrao fell, he dismounted his elephant and sought his ruin. Here we had a repetition of the same deplorable neglect of higher interests in preference to private grief.

28. Construe:—एवं न चेत्, अन्यथा सः अतिरथः अभयं दत्त्वा क्रिरीटिना वध्यमानं सिन्धुराजं कथमुपेक्षेत । (अनुष्टुप्)

Duryodhana is completely taken in by the malicious explanation of Droṇa's conduct given by Karṇa. Besides there was the fact that Droṇa failed to afford protection to Jayadratha from Arjuna, though he had promised to do so. This fact was highly significant. अतिरथः an unequalled chariot-fighter. रथः विद्यते अस्य सः रथः (रथ + अच्), अतिक्रान्तो रथमतिरथः. ' अमितान् योधयेद्यस्तु संप्रोक्तोऽतिरथस्तु सः '.

29. स्पर्शः शोकेऽपि तनुरूहेषु विकृतिमेति the touch undergoes a change in the hair even in the midst of sorrow. The idea is : Duryodhana is plunged in sorrow at the death of Droṇa. Pleasurable sensation at this time is ordinarily impossible. But the touch of Aśvatthāman's body is so like that of his father that even in sorrow it causes a thrill in his body. The change really belongs to the hair viz. that they stand on end through joy, and it is caused by the touch. But the touch itself is metaphorically described, as undergoing the change. The reading ' शोकेऽपि यो महति निर्वृतिमादधाति ' found in some editions appears to be a deliberate emendation. Note the confusion of diction. Duryodhana begins by speaking about himself in the plural and in the next line he uses the singular ! This is careless writing.

द्रोणयनः, द्रौणिः and द्रोणयनिः all signify द्रोणस्य गोत्रापत्यम् or a descendant of Droṇa. But the words have been used to de-

note .द्रोणस्य अपत्यम्. The use must, therefore, be put down as metaphorical. अलं प्रक्षेप्तुम्--Grammatical accuracy requires प्रक्षिप्य. The reading प्रक्षिप्य is undoubtedly a later emendation.

30. After the recent dialogue between Duryodhana and Karṇa, these two (29 and 30) insincere stanzas of the King make him the more contemptible. The audience in a way enjoys the scene, the simple-minded Aśvatthāman being duped by the hypocrite Duryodhana.

31. The second line is confusing. The best way of explaining it is to take पुत्रेभ्यः as ablative and स्पृहाम् = आशाम्. Aśvatthāman means : Droṇa had such a valiant son as myself. Even I could not be of service to him and prevent that insult being offered. How would other fathers then entertain any hope of help etc. from their sons ? The reading पुत्रेभ्यः अपुत्रिणः means : How will other people, who are sonless, entertain a desire for sons ? Seeing that Droṇa, who had a distinguished son, could not escape humiliation in spite of that son, other people would realise the futility of having sons at all and would cease entertaining desires for any. In this construction पुत्रेभ्यः is dative and is governed by स्पृहाम्, according to 'स्पृहेरीप्सितः पा. 1. 4. 36. The only drawback in this reading is that अन्ये अपुत्रिणः suggest that द्रोण was अपुत्रा, which is ridiculous. But Bhaṭṭa Nārāyaṇa probably did not care for this fine suggestion and intended the words to be thus understood : द्रोणादन्ये जनाः ये केचन अपुत्रिणः वर्तन्ते ते. If 'स्पृहेरीप्सितः' is applied to the reading in the text and पुत्रेभ्यः is taken as dative, the absurdity of पुत्रिणः desiring for पुत्राः will follow. For, we desire for things we do not possess. The reading अपुत्रिणः appears to us to be an emendation made to remove this absurdity. But if the line is explained as above no absurdity follows.

सर्वेषां परिमवेभ्यः त्राणस्य हेतुना. The expression is significantly used. Karṇa means: On Droṇa depended the honour of all. It was therefore extremely improper on his part to give up his weapon. But, well, if he did that and suffered insult, nobody else was to blame. The compound is capable of meaning 'with intention of saving himself from all insults.' The idea would then be in keeping with Karṇa's wicked malicious nature. Droṇa feared somebody might defeat him and thus cause him

humiliation. He therefore laid down his arms at a critical moment, conveniently taking advantage of the reported death of his son. He thought that he would thus retire honourably. If in doing this he suffered insult, he had himself to thank for it.

32. पाण्डवी = पाण्डोरियम्. पाण्डवी चम् means the army of Pāṇḍu. पाण्डु here must be taken to stand metaphorically for Pāṇḍu's sons, the Pāṇḍavas. The proper adjective in this sense from पाण्डव is पाण्डवीय.

33. अरातिशोगित०—The reference to the story of Parśurāma, who, after killing the Kṣatriyas in revenge for the murder of his father, filled with their blood five pools on the Kurukṣetra and with the blood thus collected performed the funeral obsequies of his father. This stanza is quoted in क. प्र. as an instance of the defect called प्रतिकूलवर्णनम्. The soft letters which constitute the stanza do not adequately bring out the रोदरस.

युक्तयुक्तविचारणया—This is said with reference to Kṛpa's words 'नैवोपेक्षितुं युक्तम्.' Observe the fine sportsman-like spirit displayed by Aśvatthāman. He does not care a bit to whom the command of the armies is given. He would do his duty by his side even under Karṇa.

34. The stanza is rightly objected to as containing a defect called विध्ययुक्तत्वम् or improper predication. The sense intended is अयं शयितः प्रयत्नेन परिबोध्यसे. An emendation proposed is सुखेन शयितश्चिरादुपसि बोध्यसे मागधैः

अङ्गराज एवमिदम्—This speech of Aśvatthāman amounts to almost an apology for his declaration in stanza 34, which was taken by Karṇa to be a kind of reflection on his own valour. Aśvatthāman frankly admits that he meant no aspiration on any other warrior, but that his somewhat extravagant statement proceeded from the vehemence of his sorrow. At this stage the matter should really have ended. The following speech of Karṇa, with its characteristic epithet मूढ, is really responsible for the ensuing quarrel. It will thus be seen that it is Karṇa who takes the offensive and starts the quarrel and not Aśvatthāman. He is therefore responsible for all the consequences. Though simple and straight-forward, Aśvatthā-

man yet was fiery in his temperament. When once his ire is roused, he does not spare Karṇa in the least in the combat that follows. But it is worthy of note that throughout the following scene the poet depicts Karṇa in a very unfavourable light. On the other hand Aśvatthāman's character is deliberately exalted.

35. निर्वीर्यम्—The reference here is as follows : Disguised as a Brāhmaṇa Karṇa went to Paraśurāma and learnt from him all his art. In course of time he was, however found out and cursed to the effect that the Brahmāstra would not be of any service to him at the nick of time. The charge that Aśvatthāman makes against Karṇa in the second line is unanswerable. Why did Karṇa fly away from the battle-field if he was so valiant? Aśvatthāman again repeats the charge in the fourth line of st. 38.

36. The sentiment in the second line is exceedingly mean. As a great warrior Karṇa should have been able to appreciate valour in others. But Bhaṭṭa Nārāyaṇa deliberately depicts him to be mean, malicious, unscrupulous and utterly unsportsman-like.

37. This is an oft-quoted stanza from Bhaṭṭa Nārāyaṇa. It deserves to be well remembered by people who claim honour in society on the ground of birth alone.

38. Aśvatthāman rightly refuses to defend his father-against Karṇa's charge of cowardice. He appeals to mother earth. And the appeal is most eloquent. It was only the earth which knew, by the number of the dead that fell on it; what terrible work Droṇa performed day after day. As regards the abandonment of his weapon Yudhiṣṭhira knew better.

एवं भीरुहम्...जातः—The sentence is an instance of विपरीतलक्षणा. It indicates exactly the opposite of what it expresses. Karṇa means : I am far from being a coward. Your father really was cowardice incarnate. You have his example before you. I have therefore absolutely no doubt regarding what you would do. You would not be able to do anything at all. Like father, like son !

39. As a Kṣatriya Karṇa simply cannot understand the attitude of Droṇa. He can understand people not taking up weapon to strike at others. But to remain non-violent when the opposite party is using violence and even to forego the right of self-defence, well, this highly sâttvic attitude Karṇa cannot understand.

ब्रह्मबन्धुः a contemptible Brāhmaṇa. It means a man whose only title to be called a Brāhmaṇa is that he is related to a Brāhmaṇa. He does not possess any Brahmanical qualities and yet calls himself a Brāhmaṇa and thus becomes contemptible.

40. The reading वेत्स्यसि is grammatically incorrect. The correct form is वेदिष्यसि. Vāmana; who knew वेत्स्यसि, proposes to split the word into वेत्सि and असि, the latter as an indeclinable being equal to त्वम्. द्रक्ष्यसि appears to be an emendation. J knew it however.

42. The first line is a good example of a figure of speech called पर्यायोक्तम् or indirect statement. Arjuna had vowed to kill Karṇa. But Aśvatthāman was going to kill him now. He would thus render Arjuna false to his vow. In the second line Aśvatthāman asks Karṇa to prepare for fight, or humbly to submit to him, if he wants to save his life. Aśvatthāman was determined to kill Karṇa, but he would not do so, if Karṇa humbly submitted to him. Some explain the stanza to mean : Take up the weapon or submit. In either case I shall kill you. We cannot understand how this meaning can be had. There is no justification for thrusting 'In either case' in. Besides the Aśvatthāman that Bhaṭṭa Nārāyaṇa paints here is not so mean as to be ready to kill an enemy even when he abandons the weapon and folds his hands on his head. The truth is that even when in rage, Aśvatthāman through his natural magnanimity offers Karṇa an alternative to save his life.

43. Karṇa means to say that persons of the type of Aśvatthāman thus go on bragging when they are neglected in contempt by the magnanimous.

44. Aśvatthāman points out to Duryodhana the futility of the two possible motives in his trying to shield Karṇa. The low-born and vicious Karṇa cannot possibly be his friend. And

Aśvatthāman himself is going to kill Arjuna. So there is no reason why Duryodhana should try to save Karṇa.

व्यामोहः infatuation. अन्यदेव—The idea is both the great warriors should really direct their energy in quelling the enemies, who were growing more powerful every day, instead of fighting among themselves. स्वबल—A quarrel among the leaders was a calamity of very highest magnitude. That such calamity should befall Duryodhana's army and that it should proceed from such first-class and trusted warriors as Karṇa and Aśvatthāman—well, this surely was quite an untoward turn of events (दामपन्थाः). स्वबलप्रधान refers to Karṇa; for he was to be in command of the armies.

45. We prefer प्रियसखबलम् to प्रियसखममुम्, because it directly expresses the idea intended. Generally the latter is rejected because it violates the rule given by Apte, in Guide S 125. That rule, we think, is unwarranted. For, we find it not observed by some of the best Sanskrit writers. See for example विश्वगुणदर्शन 2. 23.

कुलकृन्नागतम्—This a taunt to Aśvatthāman with reference to Droṇa's abandonment of arms. निष्फलत्वात्—Because of Karṇa's cowardice and the curse of Parśurāma. This is a return taunt from Aśvatthāman. नेपथ्ये—This announcement coming after Karṇa's boast in stanza 16 is dramatically very effective मत्संमुखीनम् full in front of me.

47. Read in this connection ch. 47 of कर्णपर्व and compare 'तत्राह कर्णं च सुयोधनं कृपं च द्रोणिं कृतवर्माणमेव । निहन्मि दुःशासनमथ पापं संरक्ष्यतामथ समस्तयोधाः 19 ॥'. सोत्प्रासम् ironically.

48. This stanza is very important from the point of view of Aśvatthāman's character. That he should be ready to grasp his weapon again inspite of his vow shows his magnanimity and his readiness to sacrifice his word in serving his king. In order to prevent him from doing this Bhaṭṭa Nārāyaṇa has to take the help of the gods in heaven. They warn him against breaking his plighted word. Truly does Aśvatthāman remark that the gods have partiality towards the Pāṇḍavas.

49. This mood of penitence for what he did in rage and the following self-condemnation raise the character of Aśvatthāman immensely in our eyes.

ACT IV

मो मोः This speech behind the curtain, as can be gathered from the following words of the chariotceer, is uttered by Kṛpa, whom Aśvatthāman had asked to go to the help of Duryodhana at the end of the last Act. दोहदः a desire; then a thing desired. महासमर एव दोहदः the great war which you so much desired. दोहदः originally means a desire in general. Amāra gives it as a synonym for इच्छा. It then came to have double specialised sense as well viz. the desire of a pregnant woman and the desire of plants for certain things being done to them before they blossom. It is a mistake to suppose that दोहद originally means the desire of a pregnant woman. The two adjectives are intended to show the contrast between the past and the present conduct of the kings and to administer to them a taunt. It is they who so much desired the war and commenced it. They staked their lives through partisanship of the Kauravas. It was, therefore, improper for them to flee away now. धवलैः चपलैश्च चामरैः चुम्बिताः कनकस्य कमण्डलवः यस्मिन् तेन. Golden pots of water were kept in the chariot as a mark of auspiciousness. They were touched by the waving white chowries with which the chariot was decked. The explanation of kamaṇḍalu as kamaṇḍalu-shaped dome or spire of the chariot has no authority. वैजयन्ती banner. In ancient days every great warrior had special mark on his banner, so that by looking at it even from a distance one could easily find out to whom the chariot belonged. संमर्दः confused mass. पाण्डवपक्षः—With his body smeared with the blood of Duśśāsana, Bhīma presented an appearance so terrific that even warriors on his own side became terrified. स्तोकावशिष्ट—This refers to the slaughter of Duryodhana which Bhīma has yet to accomplish.

1. This stanza is quoted by रुय्यक in his अलंकारसर्वस्व p. 94 as an mple of परिकर, which consists in the use of significant adjectives. For च तथा J reads मृषतः which means 'brooking, tolerating.' The reading मिषतः means 'looking helplessly'. Both these are unnecessary in view of प्रत्यक्षम्. करजः that which grows on the hand; the nail.

(Page 97) सातरिधन् wind. विश्रामभूमिः a resting place. विश्राम is a grammatically incorrect form. *Write* our note on the word in §. ii. 6. But the form has been used broad-cast in literature. There are two ways of accounting for it. The one is to resort to चन्द्रव्याकरण which optionally allows vṛddhi and we can thus have विश्रामः. The second is to derive श्रामः from श्रमः by the addition of स्वार्थे अण्, श्रमएव श्रानः. प्रज्ञ एव प्राज्ञः (‘प्रज्ञादिभ्योऽण्’ पा. 5. 4. 38) though we have to note in this case that श्रम is not specifically included in the प्रज्ञादिभ्यः and प्रज्ञादि is not an अङ्गित्वाभ्यः. After this prefix वि. लूनकेतुः with its banner cut. It would appear Duryodhana did not care to get his banner repaired, the banner which had been broken by the violent wind in the 2nd Act.

2. How Droṇa was not able to protect Jayadratha, though he had promised to do so, was really a mystery. We have already seen what capital Karṇa makes out of this (3.28). J apparently takes कुक्कुर्विमुशम् predicatively, which is not good. His construction would be स्वामं देवं कुक्कुर्विमुशम् न मन्ये. Fate (*i.e.* evil fate), which has its desire fulfilled in so far as it has enabled the enemy to carry out his difficult-to-be-accomplished vow, has not yet turned away its face from the Kuru family, but yet wants to work some more mischief. This way is both unnatural and far-fetched.

3. This stanza is very pathetic and the simile most appropriate. शालः a tree.

4. Seeing that Duryodhana is not yet recovering consciousness, the charioteer fears that he is dying. If he died, Bhīmasena's vow of killing him would in a way be satisfied without his being exposed to danger, which would happen if he actually fought with Duryodhana. Note one very clear dramatic effect which is intended to be produced here. As the charioteer utters the second line of stanza 4 Duryodhana is slowly regaining consciousness. He, therefore, half catches the words ‘भीमसेनस्य (= भीमसेनेन) प्रतिज्ञा पूर्यते’ and naturally thinks that Duśśāsana is being killed. Consequently he breaks out into the following speech. For the stage-direction स्वगतम् before मनोरथं च all printed editions read अपवार्य, which is manifestly incorrect. But this point does not seem to have struck any previous editor. साकृतम् with emotion. अरातीनां विमर्दे संघट्टेन संचरितुं

शीलं यस्य who is accustomed to move in collision with a crowd of enemies.

6. The stanza is very pathetic and is typical in its sentiments. When some one dies, we repent of not having fondled him the more or treated him better. If we have done him any wrong, it begins to rankle in our heart. कारितोऽस्य विनयम्—It was at Duryodhana's command that Duśśāsana had been guilty of the immodesty of dragging Draupadī in the assembly and of trying to strip her naked.

7. भ्रात्रा उपहारेण by making an offering of my brother. Duryodhana means to say that in bringing him away from the field of battle, the charioteer deliberately left Duśśāsana as an offering to the ferocious Bhīma. He practically saved Duryodhana's life at the sacrifice of Duśśāsana's.

8. The idea is : After killing Duśśāsana, Bhīma would naturally have turned his attention to Duryodhana and in order to kill him would have dealt him blows with his mace. That would have brought Duryodhana to his consciousness and a duel would have followed resulting in the death of one or the other. Duryodhana wishes this had happened rather than his life been thus saved. श्लेढैः with blows or strokes, from धुद् to pound to dust.

9. This is an expression of extreme despondency on the part of Duryodhana. He wishes that death might overtake him, but he does not like to be killed by Bhīma. For the second line compare 'न काक्षे विजयं कृष्ण न च राज्यं सुखानि च । किं नो राज्येन गोविन्द किं भोगैर्जीवितेन वा ॥ येषामर्थे काङ्क्षितं नो राज्यं भोगाः सुखानि च । त इमेऽवस्थिता युद्धे प्राणांस्त्यक्त्वा घनानि च ॥ भगवद्गीता 1.32—33.

(Page 102) The reading शरप्रहार...कायः is absurd. Sundaraka had been sent to Duryodhana directly from the battle-field. He had really no time to go to a hospital and get his wounds bandaged. Besides as we shall see later on, his wounds are fresh and they cause him pain. How the reading शर...कायः came to be adopted may be thus explained. The dramatic company which represented Bhaṭṭa Nārāyaṇa's Veṇiśaṁhāra found it more convenient to make Sundaraka with

his wounds bandaged than to bring him on the stage with fresh gaping wounds on. And this was natural. So the reading शर...कायः seems to owe its origin to the convenience of representation. Such changes introduced for what is called convenience of representation (प्रयोगाची सोय) are not uncommon. A question of stage-arrangement here arises. What are Duryodhana and his charioteer to do during the time required by Sundaraka to go through his preliminary speech? It appears to us that in the mood of extreme despondency which has overpowered him, Duryodhana sits, apparently engrossed in his own miseries, his head characteristically reclining on his hand. His charioteer stands, looking at him with great concern. This arrangement would be quite natural. (Page 104) घनः यः संनाहः (armour) तस्य जालं (wire-gauze) तेन दुर्भयं सुखं येषाम्. In extradicting the darts, the pincers (कङ्कवदनम्) had to be thrust in the coat of mail. Their points made of excellent steel, were however, not broken by the wire-gauze of the armour. (Page 105) अनुम्रियते—It appears the practice of dying after a loved relative prevailed in the poet's days. Otherwise this reference here cannot be easily understood. एकादशानाम्—This sentence is extremely pathetic and shows the working of fate. That it should be necessary to search for Duryodhana was sufficiently striking. For in the natural course of things his whereabouts should be well-known. Further, not to be able to know where His Majesty was even after making the search—well, this was something which nobody ever thought possible. But Fate has made this possible today. Fate, therefore, deserves to be censured. अथवा—Sundaraka now changes his point of view. What has happened is the direct result of Duryodhana's own actions. So Duryodhana himself, and not Fate, is to be blamed in the matter. निर्भर्त्सित—This sentence is a good example of an elaborate परंपरितरूपक. The principal metaphor consists in identifying the house of lac and gambling with a poisonous tree. Then the metaphors of the seed ; the sprout etc. are brought in. फलं परिणमति the fruit is taking effect. (Page 106) धौरेयाः—धूरं वहन्ति ते—horses; those that are yoked. (Page 107) देवस्य मणिमुकुटं—This is of course a courtly compliment to Duryodhana. It means Sundaraka does not feel the pain of his wounds in His Majesty's presence. Such is the miraculous effect of Duryo-

dhana's crown. The sentence shows by the by that Sundaraka was suffering pangs from his wounds. They therefore could not have been bandaged. अविज्ञातौ संधानं, शराणां धनुषि नियोजनं, मोक्षश्च, तेषां शत्रुषु पातश्च, यस्मिन् कर्मणि यथा तथा, निक्षिप्तः अरिषु मुक्ताः शराः एव धारावर्षः धारारूपा वृष्टिः येन—This is a common description of the way in which dexterous warriors discharged arrows. They did with such rapidity that it could not be known when they took out the arrows from the quivers, placed them on the bow-strings and discharged them at their enemies. The reading 'ववरेणिणा (ववरेणिणा)' brings in an unnecessary possessive termination viz. इन्, when its sense is well brought out by a Bahuvrihi, as shown above. मध्यमपाण्डवः—This epithet is properly applicable to Arjuna. भीम was not मध्यमपाण्डव, but rather मध्यमपार्थ. The application of the epithet to Bhīma must be put down as being due to the author's carelessness. The use may, however, be justified by saying that only the three elder Pāṇḍavas are here meant as being the more important. But the justification is obviously tame. (Page 108) अन्धौकृतमुमयवल्गम्—Two causes contributed to produce darkness viz. the dust raised by the two armies as they met in collision and the confused mass. (संधातः) of herds (घटा) of elephants that lay scattered all round. Elephants are dark in colour. Scattered as they lay there, they spread a tinge of darkness all round. आच्छादनम् letting off. The same root has descended in the vernaculars, छोड, सोड, छोड. .

(Page 109) तुरंगमसंवाहनव्यापृत etc. —The author is apparently nodding here. Does he mean to suggest that Vāsudeva carried in his four massive hands the conch, the discus, the sword and the mace, while he sat there managing Arjuna's horses? It is hard to believe that this was so. His two hands must have been engaged with the reins and the whip. The four things mentioned are no doubt the emblems of the Lord. But not that he carries them everywhere. In fact he had vowed not to take up a weapon in this war. (Page 110) अवधूय shaking aside. This may either mean adjusting, or putting off. The first sense appears preferable. For it is not good to send Vṛṣasena to the battle bare-headed. रत्नशीर्षिकम् jewelled helmet. The displacement of the helmet was a bad omen and has been therefore particularly referred to. By the by Sundaraka appears to be a

wonderful observer. जीवा bow-string. दक्षिणहस्तः—The adjective is realistic. शरपुच्छः the forked end of an arrow at which the feather of herons (कच्छपत्रम्) are attached. This constitutes the back point of the arrow and it rests on the bow-string when it is discharged. शल्यः the dart, the pointed steel end of an arrow. बन्ध has no propriety. (Page 111) भलः is a crescent-shaped arrow. श्रुतिष्वे कृतः प्रणयः यैः. This means the arrows were drawn as far as the ear before being discharged. शिक्षाबलानुरूपम् 'worthy of his training and his strength. Arjuna possessed both these. Another way is to take शिक्षाबलस्य अनुरूपम् 'worthy of the strength i.e. excellence of his training. (Page 113) धातुष्कः a bow-wielder; an archer. धनुः प्रहरणं यस्य. संकटम् a group, a crowd, a conflict of feelings. This description of Kārṇa's feelings and action is at once beautiful and pathetic. शङ्खचक्रावृत्ते the emblem of his royalty viz. the white umbrella. शिखीशुभ्रः an arrow. परिभ्रमणमत्र—What particular practice of ancient warfare is referred to here cannot be known. How can the volley (संघर्षः) of arrows be warded off by moving round and round? Perhaps by moving in a circle the Prince was able to avoid the decent of arrows on his body. It must be admitted the passage is not clear. J's reading मण्डलाग्रं चरितुम् would perhaps give better sense. It means that with a sword (मण्डलाग्रम्) in hand, Vṛṣasena began to move round and round (परिभ्रमण). In thus moving he probably was able to cut all the arrows that were discharged at him and thus to save himself. (Page 114) तातस्य अधिक्षेपे मुखरः vociferous in reviling my father. मध्यमपाण्डव is here properly used for Arjuna. (Page 115) शक्तिः was a weapon of great power and is often referred to in ancient warfare. But what the exact nature of this weapon was we cannot possibly know. The dictionary meaning, spear, dart, lance, pike, does not appear to represent it correctly. For, the description of the śakti, as we have it here or elsewhere, is hardly applicable to a spear, dart, etc. The śakti looked charming (रमणीय), because it was studded with gems of various kinds. It was at the same time dreadful (भीषण), because it was intended for Vṛṣasena's destruction. सोपहासम् contemptuously. प्रेक्ष्य is an unwarranted use of the gerund. For its subject and the subject of विगलन are different. Vide above notes on iii. 6. This description of Kārṇa's condition is again so beautiful and so pathetic. सिंहेनादं विनादिनं वृकोदरेण is rather an

awkward expression. Three explanations can be offered.* (1) In Prākṛita genders of words, especially the masculine and the neuter, are not so rigid. सिहनाद in Prākṛita may thus be neuter. Hence the correct Sanskrit translation of 'सिहनादं विनादितं अ' is 'सिहनादो विनादितश्च,' which is easy. (2) सिहनादम् is a णसुल् formation in the sense सिह इव नदिवा. (3) सिहनादम् is an adverb, going with विनादितम् in the sense 'सिहस्य इव नादः यस्मिन् कर्मणि यथा तथा.' क्षुरप्रः is an arrow shaped at its point like a horse's shoe. (Page 117) अविनयः एव नोः तस्या कर्णधारः the helmsman of the boat of insolence. This means that Karna directed all the immodest acts of the Kauravas. This was not correct. The expression is obviously used more for its alliteration than for its sense. मम परोक्षम् is my absence परोक्षम् literally means beyond the range of my eyes. अक्षोः परम् परोक्षम्. Two points have here to be noted. (1) The change of अक्षि to अक्ष at the end of this compound is obtained according to गणसूत्र 'प्रातपरस मनुभ्याऽक्षगः'. (2) पर + अक्षि is expected to yield परोक्षम्. We, however, get the irregular form परोक्षम्. पदार्थालो accounts for it in three ways : परोभावः परस्याक्षे परोक्षे छिदितं दृश्यताम्. उक्तं वाक्ये परादक्षः सिद्धं वास्माभिप्रायनात् महाभाष्य. युष्माकं प्रेक्षमाणानाम् (in spite of you who are looking on) is an instance of a genitive absolute. स्मृतव्यशेषं करोमि reduce to memory. This is a euphemism for 'kill'. Arjuna gives a challenge right royal. We admire him for it. (Page 118) सावहित्यम् (अवहित्यया आकार गोपनेन सहितं यथा स्यात् तथा 'अवाहित्याकारगोपनम्' हैमः) so as to conceal his feelings. Arjuna's open challenge to kill Viśasena in the presence of all the warriors roused Duryodhana's anxious feelings. But he tried to conceal them. प्रतिपद्धभीमसेन etc.—This shows Arjuna's chivalry. Arjuna showed himself at his very best at this time. He wanted to have his vengeance on Karna for his complicity in the murder of Abhimanyu. His ire had been pitched high. The whole world trembled at his fury (vide below v. 5). पात्रभिः with arrows. (Page 119) अतिक्रान्तं had ceased. Arjuna with his skill knew that a certain arrow had done its work. He, therefore, stopped his discharge to enable people to realise what had happened : प्रेक्षे is historical present, equal to प्रेक्ष. पर्यस्तम् stretched.

10. पर्याप्तेनत्रम् having wide or large eyes. This is considered a sign of beauty, especially in women. J takes पर्याप्तं नेत्रं यत्र

where *i. e.* at the sight of which the eye is gratified. अचिरोदितचन्द्र इव कान्तम् lovely or delightful like the newly arisen moon. उद्भियमानेन नवयौवनेन रम्या शोभा यस्य तत् whose charm was rendered attractive by fresh youth sprouting forth. Already beautiful by nature, the face of Vṛṣasena was rendered still more so by his fresh youth. प्राणापहारे (at the passing away of life) परिवर्तिता दृष्टिः यस्यः. This is capable of being explained in three ways : (i) The eyes were turned up at the time of death. This lent to the face a hideous appearance. (ii) At the time of death the eyes were turned helplessly towards Karṇa. (iii) दृष्टिः = दर्शनम्. The whole appearance of the face had changed and become ghastly in death. The stanza is extremely pathetic.

पुण्यवन्तो हि—Pathos reaches its climax in this sentence and the following stanza. The sentence looks like a paradox and is on that very account so impressive and so eloquent. Duryodhana meant : His affliction was so intense that he really was incapable of feeling any grief. He had, indeed, passed that stage. Meritorious; certainly, were those who were capable of feeling grief. For that meant their affliction had not passed the limit of human endurance. As for people like him, their hearts were so deadened that they were no longer susceptible of any grief or pain. For they were actually being burnt with the fire of humiliation.

(Page 121) अनवेक्षिताः परेषां प्रहरणानां अभियोगाः येन who cared not for the strokes of others' weapons. अन्तरितः was screened and thus kept out of the range of Karṇa's fury. (Page 122) परिवर्तितः रथः the chariot was changed. परिवर्तित must be understood to be आदिकर्मणि क्तः in the sense of 'the chariot was arranged to be changed.' For, रथपरिवर्तन cannot precede रथावतरण as stated here. As the horses of Karṇa's chariot were killed and its pole (कृषरः) broken, Śalya gave instructions for change of chariot. In the meanwhile he induced Karṇa to get down and offered him consolation in diverse ways. शीर्षं स्थानं यस्य तस्मात् from his turban. यथा, as it stands at the beginning of the letter but not forming part of it, looks absurd. It probably formed part originally of the stage-direction (वाचयति यथा), or came after विज्ञापयति. एतत् आलिङ्गनम् अन्तम् अन्त्यमित्यर्थः यस्मिन् कर्मणि यथा तथा for this the last time. The compound is peculiar.

12. कृती well versed. यत् since. Karṇa's message amounts to this : Since I have failed so miserably to fulfil the fond expectations you formed of me ; I have no other alternative left open to me except to ask you to find a remedy for all your griefs by the unaided prowess of your own arms, or by merely shedding tears. The message breaths of despair pure and simple. Otherwise, Karṇa would not have addressed such words to his friend. घट्यसि strike. किमरम्भः what is he about ? What is he engaged in ? अभिन्नः not different, identical.

13. अशिव—The water is called inauspicious, because it means the water which is offered to the dead in obsequies. अपुनर्भावि not happening again, the last. This was because they were to kill themselves afterwards. गार्दं च तदुपगूर्दं च a close or fast embrace. दुःखितौ sorrow-stricken, because they had lost all their dear and near ones. निश्चितौ relieved, happy, because they had their full revenge.

(Page 123) अथ वा is inappropriate. The expression generally marks change of thought; or change in the angle of viewing things. Here however quite a new statement is being made. अथ च would be right. But there is no authority for this. शोकं प्रति as regards our grief. The idea is it does not lie well in my mouth to send you any consolation. Because both of us are plunged in equal sorrow. When some one very dear to us is lost, we say; well, he was too good for us, or he really did not belong to us. The sentiment in the first line conforms to this mode of lamentation. हेषासंवलितः mingled with the neighing of horses. अतिबीभत्सम् an extremely loathsome thing. त्वम् एकः शेषः बान्धवः ययोः—The sentence is so pathetic.

15. This is one of the most pathetic stanzas not only in this drama, but in the whole range of Sanskrit literature. This pathos can be appreciated to the fullest extent only by those who have had the misfortune of losing a younger brother not much junior in age. व्रतः—The practice of smelling young people on the head when they went to fall at the feet of the elders prevailed in ancient times and is found even now in some old families. तामवस्थाम् refers to the dreadful kind of death Bhīmasena inflicted on him. The event was too horrible to be referred to in so many words. Hence the general statement. The

reading अपगतवृणः means who has lost all compassion (वृणा), cruel, ruthless. To go to Dhṛtarāṣṭra and Gāndhārī without Duśśāṣana was exceedingly heartless.

ACT V

जात is a term of endearment. स्वरम् gently, slowly वैलक्ष्य नाटयति—Duryodhana does not know what to do or speak in the presence of his parents. Hence his bewilderment.

1. Dhṛtarāṣṭra states in this stanza how he expected to meet his son. But oh! How sorely has he been disappointed by the turn events have taken! Surely, this was due to the accursed fate of Dhṛtarāṣṭra himself, sinful as he was. That is what he means. उन्मोच्य removed, dooned off. दर्श कृतापाश्रयः reclining on Karṇa. आसौ निर्जिताः पथान् गान्त्वित्वाऽनान्. The idea is: Dhṛtarāṣṭra expected Duryodhana would have the conquered princes brought before him and would then graciously offer them some consolation in a spirit of chivalrous sympathy for the fallen enemies. With the reading निर्जितशात्रवान् (निर्जितः शात्रवाः यैः), नरपतीन् would refer to kings on the side Duryodhana himself, at whom he would be graciously looking in a spirit of approbation. The reading in the text is preferable because to be surrounded by conquered hostile monarchs and then to treat them with a patronising tone surely constitutes greater glory than to be merely in the midst of warriors on one's own side. अव्याहारः silence. वत्स यदि त्वमपि—This pathetic appeal of Gāndhārī has the desired effect. Duryodhana begins to speak and what he speaks is also pathetic.

2. पापेहम्—Duryodhana takes his cue from Dhṛtarāṣṭra, who has above used the same self-condemnatory epithet. अप्रतिकृतः यः अनुजानां नाशः तं पश्यति असौ who has seen the slaughter of his younger brothers without avenging it. The compound is an instance of a defect called अविमृष्टविशेषाशत्व. What Duryodhana really means is अनुजानां नाशः मया दृष्टः स च मया न प्रतिकृतः. That he has not been able to avenge his brothers' murder heightens his accursedness. वः—In a spirit of self-condemnation Duryodhana

considers himself to be unworthy of the spot-less Bharata family; and consequently, uses वः instead of नः. त्विरं जीव—Duryodhana understands the suggestion of Gāndhārī. She means Duryodhana should not care for victory now, but should somehow try to save his life by making peace with the Pāṇḍavas.

3. Duryodhana rightly points out that the words of Gāndhārī are quite unbecoming an excellent Kṣatriya woman. She should rather encourage him to seek revenge than to suggest that he should save his life. किमपि is used adverbially in the sense of 'unaccountably'. Duryodhana could not understand how Gāndhārī should utter such unbecoming and undignified words. निर्गतं वत्सलं वात्सल्यवित्यर्थः, भावप्रधानो निर्देशः, यस्याः who has no parental affection. Duryodhana means to say that if Gāndhārī had had mother's affection, she would have urged him to avenge the death of her 99 sons. As she did not do that she apparently had no parental affection. पुत्रसंत—This expression, along with भ्रातृसंत, is loosely used to designate the 99 brothers of Duryodhana. The Kauravas, including Duryodhana, were 100 in number. When, therefore, a reference to the death of the hundred Kauravas occurs, it must be understood to mean 99 only. This is careless writing no doubt, but the poet seems to have adopted the expression for the sake of convenience.

(Page 129) नूनम् introduces modification in the previous thought. The death of so many sons has plunged Gāndhārī in grief. The result is she has lost her usual proud, Kṣatriya spirit and wants to save her only remaining sons somehow. वितथः false. अपुष्कलम् not sufficient, not wide enough to cover all cases, not of universal application. इदम् is used generally with reference to the lokavāda referred to by Sañjaya. Duryodhana means to say that the popular saying regarding the pot and the rope has only a limited application. It is certainly not applicable to case where the relation of उपकियमाण (thing served) and उपकरण (the instrument which renders service) exists between the thing lost and the thing remaining. If one pot was lost, another could be secured and the rope made useful. It was, therefore, wisdom not to throw it in the well. But in the present case his brothers, for whose comforts his life was pledged and who consequently

were उपक्रियमाण, were dead. Where then was the necessity of preserving the उपकरण viz. his own self? Duryodhana lived for his brothers. When they were gone, there was no need of his continuing to live. But the rope is not meant to serve a particular pot only. It can, therefore, be put to use again by securing another pot. Such, however, is not the case with Duryodhana. So the maxim is not pertinent. It should be noted that the sentiment which Duryodhana here expresses is exceedingly noble. To consider oneself dedicated to the service of one's younger brothers and to look upon one's life as purposeless when they are dead, well, this sentiment very few elder brothers are capable of entertaining and acting up to. We certainly do not expect the voluptuary of the second Act to be such a great moralist.

4. शोकेऽपि विराजमानौ looks contradictory. They will shine because their son Duryodhana will have fully avenged the slaughter of their other 99 sons,

वचनं कृ is a Sanskrit idiom for 'to obey, to act up to'. When we remember this, there can be no ambiguity regarding the explanation of this line. It then naturally follows that अपश्चिमम् (न पश्चिमं यस्य which has no following, which is the last) is to be understood attributively. Gāndhārī thus means that Duryodhana should obey this last desire of his father. If Duryodhana did this, Dhṛtarāṣṭra would leave him to himself and would no longer meddle in his affairs. If अपश्चिमम् is understood predicatively; the sentence is capable of yielding two interpretations : (i) Make the words of your father final i.e. do not argue with him, but obey him promptly. If Duryodhana argued, Dhṛtarāṣṭra would answer and hence his words would not be final (ii); न पश्चिमम् अपश्चिमम् (नञ्त्तत्पुरुषः) not the last. The idea is : If Duryodhana did not respect his father's desire, he would sorely die of broken heart. These words would then be the last he uttered. The last is the most far-fetched of these three interpretations. Note here that Dhṛtarāṣṭra has not yet spoken to Duryodhana about this matter of making peace. Gāndhārī's words 'पितुर्वचनम्', therefore, appear improper and have given cause for anxiety to some. The truth was that all the three had gone to the battle-field for the pre-arranged purpose of seeing

Duryodhana and inducing him to make peace. Gāndhārī's proposal, backed up by Saṅjaya's support, was as good as Dhṛtarāṣṭra's. Besides in order to add weight to her words, Gāndhārī specially referred to her own words as being Dhṛtarāṣṭra's, thus intimating to Duryodhana that in what she and Saṅjaya were speaking, they had his father's full support. Now when Gāndhārī made this specific demand of Duryodhana in his name, Dhṛtarāṣṭra realised that he had not said a word on that topic and hastened to give his support in the following speech.

5. This is rather a pitiful appeal that Dhṛtarāṣṭra makes. It is quite unbecoming an old Kṣatriya monarch, one of whose legs is already in the grave. दायदः (दायम् अत्ति आदत्ते वा असौ) means originally one who shares the ancestral property; a co-sharer; a coparcener; hence an enemy. The word is interesting from the sociological point of view. In most cases of the division of ancestral property bitterness of feelings arises over the division with the result that enmity springs up between the various claimants. This is how a word which signified a near relative in the first instance came to mean an enemy. शमयतः slughtering, butchering.

(Page 130) अद्यापि...वस्ति—This may mean: (i) I am now sufficiently advanced in age and experience and have really no need of advice from people like you, O Saṅjaya. I know my own interest and am quite capable of taking care of myself. (ii) If there was any time when advice could have been offered me with advantage, it was before hostilities were declared and war commenced. Now we have gone so far ahead in the war that it is impossible to retrace our steps. So you better not give any advice at all. Saṅjaya, however, takes this petulant remark of Duryodhana coolly without in any way being affected thereby and proceeds with his argument. विजिगीषुः an ambitious monarch who is desirous of making conquests. Such a one is a proper object of advice (उपदेष्टव्यम् = उपदेशः) to the wise as long as he lives. For, in his opinion there is nothing to lose, but possibly something to gain; in listening to the advice offered. A विजिगीषु is thus defined: 'संपन्नस्तु प्रकृतिभिर्महोत्साहः कृतश्रमः। जेतुमेषणशीलश्च विजिगीषुरिति स्मृतः॥' कामन्दक नीतिसार 8.6. भवत एव प्रज्ञावतः—This is sarcastic. (Page 131) ईप्सितस्य युधिष्ठिरापोक्षितस्य पणस्य बन्धेन

दानेनेत्यर्थः by offering him the desired terms. तात etc. — This speech of Duryodhana is at once dignified, spirited and well-reasoned without being in any way offensive. The arguments of Duryodhana carry conviction. But Dhṛtarāṣṭra, blinded by affection for his son as he is, sees not the force of Duryodhana's statements. उदात्तपुरुषः a man of lofty or noble spirit असुखमवसाने यस्य ending in misery. नयवेदिन् versed in politics. The adjective is used with significant irony. It shows that Saṁjaya should have known, versed in politics as he professed to be, that Yudhiṣṭhira was not likely to listen to his overtures of peace; because while Duryodhana was weakened by the loss of Duśśāsana, Yudhiṣṭhira was as powerful as ever with all his brothers unharmed. And it is well-known princes do not like to make peace with their enemies who are losing (हीनमानान्).

6. In this stanza the readings adopted in the text are the best. The first line gives, in the form of a question of appeal, a proposition of general application and the second line points out how matters stand in the present case. J's reading given in the foot-note conveys the same idea, but in a round-about way. रिपोः हीयमानाः—शत्रौः अपेक्षया अपटुष्यसायाः who have lost more than their enemy, who have been comparatively weakened, 'who are losing ground before the enemy. संदधते (try to) make peace. अहीनाः who have not lost. Supply परान् संदधते after कथम्. The idea is the Pāṇḍavas have not lost; hence they would not like to make peace. If instead of अहीनाः, हीनाः were taken to be the word by dropping the अवग्रह, the sense would be 'सानुजाः पाण्डवाः हीनाः कथम् how can the Pāṇḍavas, with their brothers living, be said to be the losing party?' It will be noted this reading is clumsy and the sense is not directly had.

(Page 132) It must be pointed out here that Duryodhana does not put forward this argument of the fundamental impossibility of arranging peace under the present circumstances, with a view to point out a real difficulty in the way, but merely to worst Saṁjaya on his own ground and thus effectively to silence his mouth. But Dhṛtarāṣṭra misunderstands him. If Duryodhana feared that Yudhiṣṭhira would be unwilling to come to terms, says Dhṛtarāṣṭra, he would see to it that he listened to him. For, he was sure Yudhiṣṭhira would not go against his desire. Note that this was a great

compliment to Yudhiṣṭhira. It shows what high opinion, even a crooked-natured man like Dhṛtarāṣṭra had of his piety and of his reverence for the desires of elders. अन्यच्च lit. and another; moreover. Dhṛtarāṣṭra is adducing another reason why he thinks Yudhiṣṭhira would be glad to make peace. . देवापकृष्टम् dragged down by Fate; dominated by Fate; in the clutches of Fate; depending on Fate. Yudhiṣṭhira thinks that everything that happens in human affairs is in the clutches of Fate. Human efforts can here have but little scope. Such being his belief he is not sure when Fate would turn averse to him in spite of the valour of his brothers and the superior strength of his side at present. This is so especially because he is at present engaged in war and war always abounds in treacherous practices (संग्रामो बहुच्छलः). He consequently fears that any time treachery may be practised upon him and the life of one or more of his brothers be lost. In that case he himself will commit suicide. Such being his idea he will gladly welcome terms of peace whenever you will offer them. This represents the trend of Dhṛtarāṣṭra's ideas expressed in this small sentence, which is so full of meaning. We have here a variety of readings. सर्वदेवापकृतं नानुमन्यते (i) will not consent to any evil being practised on us. संग्रामो बहुच्छलः no doubt. But he will sanction no च्छल on his side. Thus he always stands exposed to danger; (ii) will not much mind even all the injuries you have done him. Forgetting these, he will be ready to make peace, because war abounds in treachery. सर्वदेव अपकृष्टमात्मानं मन्यते signifies the same idea as the reading adopted in the text. He always considers himself to be dragged down. He does not know when danger may overtake him. सर्वदेवापकृष्टमात्मानं मन्यते भवद्भ्यः considers himself to be always inferior to you, because of his vow. He does not know when you will practise treachery on him and bring him in danger. Thus he always stands in terror of you. उपपत्तिरुक्तम् full of reason, reasonable.

7. This stanza is exceedingly pathetic. It is quite proper it sets all people weeping. दुःशासनशोणितम् अशने यस्य who feasted upon Duśśāsana's blood. The last line contains the author's favourite काकु. तपस्विनी poor, pitiable (अनुकम्पार्हा).

8. कलितभुवनाः who had subjugated the worlds. कल् and बल् in Sanskrit are regarded as roots to which any sense suitable

to the context may be given. 'कलिवली कामधेनू इति शाब्दिकाः'. The third line shows that there is nothing to be much sorry for in the death of Dhṛtarāṣṭra's 100 *i. e.* 99 sons. For they have met the death that all Kṣatriyas covet. सगरेणोढां धुम् the yoke that was borne by Sagara; his course of conduct. What particular action on the part of Sagara, Duryodhana asks his parents to imitate is not clear. It would appear he merely adduces the instance of Sagara as of one who had suffered equally or even more. Yet he did not lose heart, but proceeded calmly with his ordinary business of life. So Dhṛtarāṣṭra and Gāndhārī also should not give up courage and stoop low, but should go on performing their duty. The story of Sagara occurs in the रामायण, बालकाण्ड 38 ff. Sagara had 60,000 sons. While in search of their father's sacrificial horse, they went to Pātāla and were burnt to ashes by the sage Kapila. विपर्यये तु but the contrary of this happening, *i. e.* if you gave up courage. उल्लङ्घितः स्यात्—Because it is unbecoming a Kṣatriya to lose heart in this way. अतिभैरवः exceedingly frightful. रहःपरप्रतीघातोपायः a means of striking the enemy covertly. This base proposal coming from the old monarch makes him utterly contemptible.

9. Duryodhana's reply is spirited and reveals his well-known proud nature. He refuses to try to kill his enemies secretly, when they have killed his relatives before his eyes in open fight. The second half of the stanza is full of grim pathos and reaches the high water mark of self-condemnation. Duryodhana argues : I have killed your sons, who were hundred in number ! How many are the enemies ? They are only five. I can easily kill them ! How grim and ghastly does this logic of Duryodhana appear ! भवतीत्युत is grammatically inaccurate. In forming the compound भवती must be resorted to its masculine form भवत्. साह्यम् (from सह) means togetherness, companionship, assistance. ऐतु from इ with आ. To Gāndhārī's question, ' कस्ते साहाय्यं करिष्यति, ' Duryodhana answers he does not want anybody's help except that of fate. By this he means to say that the victory of the Pāṇḍavas so far has been due to fate or chance more than to their superior strength. If only fate were now to help him, he would kill the Pāṇḍavas in no time. The reading साम्यमेतु means : Let fate become even-handed. Up to this time fate has been partial towards the Pāṇḍavas. Let it just be impartial.

and Duryodhana will easily kill his enemies. What Duryodhana wants from fate is no special favour, but to hold the scales even between him and the Pāṇḍavas. This sentiment is more in keeping with Duryodhana's proud character, which refuses help even from fate. But as the line is an answer to Gāndhārī's definite query about help, साह्यम् must be preferred to साम्यम्, in spite of the proud and noble sentiment conveyed by the latter. कदनम् slaughter.

10. This stanza appears to have been uttered by some one from the Kaurava army itself, who apparently does not like the idea of Duryodhana keeping himself aloof from the field of battle. The stanza is one of the most pathetic in the whole field of Sanskrit literature. प्राजनम् a whip. Śalya was much too overpowered with grief to pay attention to the guidance of horses. The animals were familiar with the road and hence were slowly drawing the chariot. If somebody asked Śalya where Karṇa was, the only answer he gave was copious tears. Śalya in this condition presented a truly pathetic appearance and his sight was no doubt like a dart pierced in the heart of the partisans of the Kauravas. पार्थाङ्गितैः—In ancient times warriors had their arrows marked with their names. शल्ययन् (from शल्ययति a denominative from शल्य in the sense of शल्ययुक्तं करोति) piercing, causing acute pain.

11. शल्येन यथा = शल्येनेव like dart. Just as a dart entering the body makes one faint, in the same way Śalya entering the Kuru camp, mounted on the vacant chariot of Karṇa, made all the people swoon. The idea is : When people saw Śalya's chariot enteripn without Karṇa, they knew that Karṇa was killed and fainted away for grief. शूल्यमनोरथम्—The Kurus had now pinned all their faith on Karṇa. His chariot without him was like a vain desire.

13. The idea in the second half is : As long as Karṇa lived, there was some hope that Duryodhana might continue alive. But now that all his friends and relatives had been killed, it was impossible to expect he would live. Note the uppermost idea in the old dotard's mind is somehow to try to save his son's life.

15. The stanza amply reveals Duryodhana's fast friendship for Karṇa.

16. असाधु an evil deed. अतिदुःश्रवम् exceedingly painful to hear. J's reading means : 'My family is sure to die on the death of Karṇa, who never did an evil thing, extremely painful to hear.' The adjectival clause here is अपुष्टार्थ. It does not supply the reason, as expected, why Duryodhana considers his family as sure of destruction on Karṇa's fall. Altogether this reading is unsuitable.

17. प्राणान् त्यजन् is idiomatic for प्राणत्यागात्. The construction of the second line looks confusing. तत्कृते (बाष्पं) त्यजतः दीनस्य मे बाष्पं किं वार्यते why are the tears of me, who am weeping helplessly for him, warded off i.e., why am I not allowed to weep helplessly? अस्मत्कुलान्तकरणम् leading to the destruction of our family. Because Duryodhana suggests the existence of his family depended on Karṇa.

18. भूमौ निमग्नचक्रः when the wheel (of his chariot) was sunk in the earth. The reference is as follows: While learning the art of archery under Paraśurāma with a view to obtain from him the knowledge of the Brahmāstra, Karṇa unwittingly killed the cow of a Brāhmaṇa. Reporting the deed to the Brāhmaṇa he begged to be forgiven, because he had done it through mistake. The Brāhmaṇa was incorrigible however, said he really deserved death for that offence and cursed him to the effect that while fighting with his adversary, the earth would swallow the wheel of his chariot and that his enemy, taking advantage of his position, would cut his head off. See महाभारत शान्तिपर्व 2.20-22. When the wheel was plunged in the earth, the movement of his chariot became impossible and he offered an easy target for Arjuna. The charioteer particularly makes reference to this incident in order to show that Karṇa was caught at a disadvantage and unjustly killed.

19. The idea is : At the recollection of Karṇa, Duryodhana's mind is agitated with sorrow. But on learning how he was killed in an unfair manner, his ire is roused and is getting the better of sorrow.

20. मे is construed both with समानायां विपत्तौ and संशयितः रणः वरम्, by what is known as काकाशिन्याय or देहलीदीपन्याय. Duryodhana means: 'Whether I fight or do not fight and make peace, I am sure to die. Calamity in the form of death is common to both these alternatives. In one case I shall be killed by the enemy, in the other I am sure to die of grief for Karna. Though both the courses are attended with identical evil, I prefer to fight. For, in fighting I am not quite so sure to be killed. Perhaps I may be successful. So in this alternative viz. that of war there is uncertainty (संशयः संजातः अस्य सः संशयितः) with regard to the result. That's why I prefer it.

21. Dhṛtarāṣṭra admits that there is uncertainty (संशयः) in such adventures as that of launching upon a fight. But when he thinks of the dreadful Bhīma, the uncertainty becomes a hard certainty. He sees no chance of success for Duryodhana against Bhīma and his heart trembles. मानशौण्ड well-known for your pride or self-respect. 'शौण्डो मत्ते च विख्याते' विश्वः. Note how a word which originally meant 'intoxicated (शुण्डायां पानागरे भवः)' came to mean 'famous, well-known'. A man who drinks is generally talked of in society and gains notoriety. 'Notorious' was therefore the second stage in the change of meaning of शौण्ड. Then the sinister idea about the 'well-known-ness' was dropped and the word became synonymous for 'famous, well-known.' अनिकृतौ निपुणम् not skilful in treachery; straight-forward. छलबहुलम् abounding in treacherous practices. That Dhṛtarāṣṭra should speak of his son's action as free from evil practices and that of the Pāṇḍavas as abounding therein looks like the height of impudence. But strange to say the words seem to have a dramatic significance, For, was not Duryodhana killed by the employment of a छल? Dhṛtarāṣṭra's utterance here is thus prophetic. संगरः battle, war-fare. The author's carelessness is responsible for the use of the word in the neuter gender. To take संगरम् as acc. sing., the object of उत्प्रेक्ष्य, is to misinterpret the author. For, the second half is quite independent of the first. It depicts by two short sentences the great contrast between Duryodhana's action and that of the Pāṇḍavas. The stanza is a good example of balanced construction based upon contrast. The first half also contains contrast; though not quite so marked.

22. तव...शिष्यः—This is by no means a compliment to Karṇa in the reader's eyes. But it must have appealed to the old man.

23. Note the author uses three different words to express the same idea, गते, हते and विनिपातिते. This sounds a little like Bāṇa. शल्यो...जेष्यति (इति) बलवती आशा वर्तते—The line is an instance of irony or what is called विपरीतलक्षणा. It really means that there is an instance of hope that Śalya will conquer the Pāṇḍavas. Another way of construing the second line is to take आशा बलवती राजन् as a parenthesis and as embodying a general proposition. Man's tendency is to go on hoping against hope till the bitter end. Hope eternal springs in human heart, as a poet says. This tendency, Sañjaya is referring to, when the proposal of installing Śalya in the command of the armies is brought forward.

24. With grim pathos Duryodhana says he already has installed his own self in the command of the armies. The water used for this strange installation is supplied by his tears which are falling in ceaseless flow (अनिवारितः संपातः येषाम्). The idea is : Duryodhana does not now much care for a Commander. The only thing he now wants to do is to fight with Arjuna and to kill him or be killed. कर्णा—His soul would secure his embrace with Karṇa when he would be killed by Arjuna.

(Page 143) अस्माकं शोकम् अपनुदति असौ who puts an end to our grief. जनः refers to both Bhīma and Arjuna. There is a double meaning in this expression. If Duryodhana killed Bhīma and Arjuna, his grief for his brothers and Karṇa would vanish, as he would then have avenged their slaughter. If on the contrary he himself was killed, then too all his sorrow would be put an end to along with his life. अयथातथम् in a disorderly manner.

26. The stanza is uttered in a spirit of jeering irony, so characteristic of Bhīma. All the epithets used are intended to sting Duryodhana to the quick. They either remind him of his past mis-deeds, or prominently bring before him his present losses.

(Page 144) उपक्षेपः something which is thrown near; declaration. वाचा व्यवस्यन्ति are operating with the tongue. ततेन अम्बया च सह—This has been significantly used. Duryodhana asked his charioteer simply to announce his own presence. The Sūta, however refers to the presence of Dhṛtarāṣṭra and Gāndhārī purposely. If Bhīma and Arjuna had any evil intention, the charioteer felt sure; they would not try to put into practice in the presence of the elders. स्वयं विश्राव्य नामकर्मणी—The Smṛtis (मनु 2, 122; याज्ञवल्क्य 1. 26) lay down that in saluting the elders one should announce one's name. Bhīma emends this rule of the Smṛtikāras in order to suit his own purpose of harassing the cunning old monarch.

27. It is not clear why Arjuna should precede Bhīma. As an elder brother the right of precedence belongs to Bhīma. Perhaps, as he has recently killed Karṇa Arjuna is in haste to wax eloquent over his great feat and outstrips Bhīma. To certain extent this was natural. यस्य=येन who defied the world in his pride.

28. चूर्णित pounded, pulverised. क्षीब intoxicated. It is *p. p.* from क्षीब् क्षीबति-क्षीब्यति to be intoxicated. अश्रति bows, pays respects. Note the difference between the announcement made by the two brothers. The one is poetical and cunningly tries to heighten the importance of the feat by representing the greatness of Karṇa. The other is plain, straight-forward and matter of-fact. While the one reveals a conscious effort to produce an effect, the other has no trace of it in it. The one belongs to a clever politician, the other comes from a simple rough soldier.

(Page 145) सपत्नः an enemy. It is irregularly formed from सपत्नी. सपत्नीव सपत्नः. Co-wives are generally at daggers drawn. Hence, the word, which signifies a co-wife comes to mean an enemy. वाचस्पत्य explains the word as सह एकार्थे पतति यतते who strives after an identical object; an enemy.

29. यैः नृपैः—The monarchs could be said to have dragged Draupadi in the assembly only metaphorically. They silently sat there and offered no protest. Bhīma considers this implied

consent to the atrocious deed to be as heinous as actually doing the deed itself. कोधवहो—This of course refers to Bhīma's anger. कृशाश्च ते शलभाश्च insignificant moths. The reading कृत is necessarily clumsy. येन = यस्मात् since. अतिगुरुणि कर्माणि an exceedingly great deed. This is said ironically. The deed referred to is the same *viz.* insult to Draupadī. It is difficult to understand the propriety of पौत्रैः. No पौत्र of धृतराष्ट्र had made himself prominent in offering indignities to the Pāṇḍavas. Bhīma apparently wants to hold Dhṛtarāṣṭra responsible for all his kith and kin. The idea of Bhīma is : Since you, O father, allowed in your presence all those misdeeds, it is proper you should be made acquainted with their logical consequences also.

30. Bhīma's words are too much for Duryodhana. He now grows defiant. अस्मिन् वैरानुबन्धे in this formation of hostility Duryodhana means to say that all those kings, whom Bhīma refers to as having perpetrated the crime of dragging Draupadī, had nothing to do with that incident which was the cause of hostility. He alone was responsible for the deed and had every right to perform it, because Draupadī was his slave, won in gambling. Bhīma, therefore, had little reason to be proud of the slaughter of those more or less innocent monarchs. His pride in fact was most improper before he conquered him *viz.* Duryodhana. In the last line we must understand a ककु. Note that the use of the gerund अजित्वा is grammatically incorrect. For, the subject of अजित्वा is भीमः and that of the second verb is दर्पः (we have to supply वर्तते after दर्पः). In order to make the use justifiable we must supply स्थितस्य after अजित्वा.

31. Construe : कर्मणा (अप्रियाणि कर्तुं) शक्तः न (सन्) एष वाचा अप्रियाणि करोति This cool remark of the politician Arjuna is more insulting and humiliating than the out-spoken defiant utterance of Bhīma.

32. विशस् to butcher, to slaughter. कटुप्रलापिन् you who talk such bitter things! Duryodhana's words in stanza 30 stung Bhīmasena, for their defiant insolence apart, they had truth in them. गुरुः refers to Dhṛtarāṣṭra. Bhīma feared that with his well-known doing fondness for Duryodhana, Dhṛtarāṣṭra might prevent him from killing his son on the

spot. Otherwise he would have done it. That Dhṛtarāṣṭra had not said anything which could be construed into his desire to intervene is no objection against this interpretation. For Bhīma knew well the nature of the old monarch and he also realised that even his very presence acted as a deterrent; for after all he was a guru. The reading गुरु न कुरुतः clearly appears to be an emendation, made in order to include Gāndhārī. But this is unnecessary. The explanation of गुरुः as Arjuna, even in the sense of a respectable man, is absurd. Apart from the initial impossibility of making the word guru to mean Arjuna, we know Bhīma was a man who would have cared a button for Arjuna's intervention, if he had really meant to kill Duryodhana then and there. मददप्रेण निर्भयमानानि अत एव रणितानि अस्थानि यस्य. Bhīma means as he would break the bones of Duryodhana's body with his mace, they would produce a crashing noise. The reading मत्कराग्र (my palms) is not so good. Bones could not ordinarily be shattered by strokes of palms and they would not produce a crash if dealt with in this manner. It may, however, be argued that मत्कराग्र has special propriety here, because Bhīma does not expect to fight a mace-fight there, but will crush Duryodhana by merely battering him with his fists.

33. शोकं नयनसलिलैः परित्याजितोऽसि you were made to give vent to your sorrow by means of tears. त्यज्, मुच् and प्रह् and some other roots are considered to be द्विकर्मक in the causal. Thus दुर्योधनः शोकं त्यजति primitive; दुर्योधनं (not दुर्योधनेन) शोकं त्याजयति causal; दुर्योधनः शोकं त्याज्यते passive of causal. See R. 15.88 and 17.3. Bhīma means : The reason why you were spared so long even when I was angry was to inflict on you the humiliation of having had to shed tears in grief like a woman and of having been made the witness of your brother's slaughter. Otherwise I could have killed you long ago.

34. मम गद्या भिन्नानि शानि वक्षसः अस्थानि तेषां वेणिका मालिका सा एव भीमं भूषणं यस्य having a frightful decoration in the form of a series of chest-bones fractured by my mace.

(Page 147) यद्येवं नाश्र etc. This sentence is ironical. Bhīma laughs sarcastically before he utters it. It means : I know what importance to attach to your words. No reliance can be placed

in them. Another way of construing the words is : Yes, you are not to be disbelieved. My relatives will certainly see me in that condition. Then interpret मद्गदा etc. as मम दुर्योधनस्य, गदया त्वद्गदया भीमगदया इत्यर्थः, भिन्नानि चूर्णितानि यानि वक्षोऽस्थीनि तेषां वेणिका मालिका समूहः इत्यर्थः सा एव भीमं भूषणं यस्य. मद् in the compound is to be construed with वक्षोऽस्थीनि and गदा is to be understood in the sense of Bhīma's mace. The idea is : Bhīma says his relatives will see him decorated with Duryodhana's bones broken by his mace. There are serious objections against this interpretation. (i) सुप्तम् cannot be construed favourably to Bhīma. The sense of 'lying asleep' of 'lying at ease' will not do. Why should Bhīma lie on the battle-field after killing his adversary ? (ii) It is absurd to speak of Bhīma as being decorated with Duryodhana's bones. Bhīma will surely smear his body with Duryodhana's blood. But are we to suppose that he will have a garland of Duryodhana's bones also ? It is, however, perfectly right to speak of a man decorated with *his own* bones. For they lie crushed in his own body in death. (iii) The following words of Bhīma are opposed to such interpretation. तथापि (but) introduces some thing which is different from the previous statement. This second interpretation of 'यद्येवं etc.' must, therefore, be rejected. तथापि—Duryodhana has talked of killing Bhīma 'ere long (न चिरात्).' Bhīma says, 'You may or may not succeed in this. But I tell you what is going to happen *just in the near future* (प्रत्यासन्नमेव). Bhīma is contrasting to 'प्रत्यासन्नमेव' with Duryodhana's 'न चिरात्'. If this 'प्रत्यासन्नमेव' turns out to be true, the question of Duryodhana's 'न चिरात्' does not simply rise at all.

35. नृणां पश्यताम् is a genitive absolute. त्वं मुख्यः यस्य तादृशं यद् भ्रातॄणां चक्रं समूहः तस्य उद्धलेन (mangling) यद् गलद् अस्क् (blood) तदेव चन्दनं तेन. Note that reference to the blood of the other brothers is only metaphorical. Bhīma was going to smear his body the next day with the blood of Duryodhana alone.

आक्रान्त captured, made his own. Why Paraśurāma has been specially selected is not clear. We think the author chooses him more for rhyming with अभिराम than for any other significance. As the expression stands we may say that the fame which Paraśurāma achieved by killing his enemies in

revenge for the murder of his father is specially alluded to. तापित subjugated, brought under sway.

86. आसाः relatives. वहिसात्-सात् is added in the sense of 'making over to,' according to 'तदधीनवचने पा. 5.4.54 (सातिः स्यात् कुम्बस्तिभिः संपदा च योगे । राजसात् करोति । राजसात् संपद्यते । राजांश्चीनमित्यर्थः । सि. कौ.). अश्रुभिः उन्मिश्रम् mixed with tears. मार्गन्ताम्-मार्ग (मार्गति to search for), belonging to the first conjugation, is generally Parasmaipadin. But its use in the Ātmanepada is not quite unusual. Note 'आत्मोत्कर्षं न मार्गेत परेषां परिनिन्दया । स्वगुणैरेव मार्गेत विप्रकर्षं पृथग्जनात् ॥ '. In fact according to चन्द्रव्याकरण all roots can take either Pada. 'चन्द्रादयस्तु मन्यन्ते सर्वस्मादुभयं पदम् '. गहने in the thick mass or crowd. The last line contains a fine conceit and is an excellent example of सहोक्ति. This stanza is important, because it gives us an idea of the methods of ancient warfare. The battle, it would appear, stopped at night and then people found out their dead relatives and burnt them and offered them obsequial water.

37. युष्मान् विजितुं शीलं यस्य capable of conquering you. प्रौढम् prominent, magnificent. अनवजितश्च न्यस्तहेतिश्च तस्य who laid down his weapon, (though) unconquered. हेति *m. f.* a weapon, a missile. शिक्षावान् who has had good training. प्रत्युपगमनेन by rising to receive. विरागम् disaffection.

38. अभ्यमित्रम् (अमित्राणाम् अभि) आपतितः is proceeding against the enemies. It was improper on the part of Aśvatthāman to utter this stanza. He did not know the rule 'De mortuis nil nisi bonum'. The snub he receives from Duryodhana in the next stanza is consequently well-merited. सान्ध्यस्यम् with indignation.

39. That Duryodhana should so bluntly refuse the somewhat patronising offer of services from Aśvatthāman even under the present circumstances testifies at once to his proud nature and his fast friendship for Karṇa. किल shows अरुचि or disapproval.

कथमद्यापि Aśvatthāman is surprised to find Duryodhana so fast in his friendship for Karṇa. He quits him, therefore, in dissatisfaction.

40. परिवदति reviles. This is another stanza proving once more Duryodhana's devoted constancy of friendship for Karṇa.

41. स्तन्यम् (स्तने भवम्) mother's milk. शौमम् linen garment. विवर्तनम् rolling. शोक refers to grief for his friend Karṇa, which was augmented (स्फूर्त) by the death of his younger brothers. There should be no ambiguity about it owing to the proximity of अतिप्रणयात्, which also refers to Karṇa. विकृतं वचनं यस्य whose words were offensive. Both in this and the following stanza Dhṛtarāṣṭra is appealing to the heart of Aśvatthāman and urging him on to do his best. He apparently hopes still that Aśvatthāman would be able to kill the Pāṇḍavas. Āśā is Bala-vatī no doubt in human breast! Note that the reference to Aśvatthāman's childhood contained in this stanza is not supported by the Mahābhārata. The poet invents it for the sake of dramatic effect. For, we know that when Droṇa went to Hastināpura, Aśvatthāman had passed the stage of extreme childhood alluded to in the stanza.

42. यत्=यथा how. वितथेन by means or a falsehood viz. the false news of your death. तादृशः is genitive sing. 'Of such a personage as Droṇa.' सांप्रामिकं रथम्—It is now evening and there is no propriety in ordering the military chariot to be brought. For, as we have seen the battle did not continue in the night. That is why Dhṛtarāṣṭra asks Duryodhana to accompany him to Śalya's camp. This intention of going to Śalya's camp is suggestive of the fact that Śalya would be the next Commander-in-Chief. We may find some propriety in Duryodhana's ordering his military chariot to be brought. Perhaps he wanted to go to the field of battle and have a last look at his friend Karṇa who was lying dead there.

ACT VI

1. The three metaphors used in the first two lines of this stanza are exceedingly appropriate and serve to indicate well the nature of warriors concerned. Bhīṣma with his unfathomable bravery is aptly identified with the great ocean. Droṇa with his burning heroism stands for fire. Karṇa with his malicious, and vindictive disposition is properly a serpent. Symmetry would require a metaphor for Śalya also and a critic would not be wrong if he found प्रक्रमसङ्ग in the stanza. कथमपि appears to have been specially used in the middle of the line so as to be capable of being construed with both the preceding and the following clauses. It suggests the great difficulty the Pāṇḍavas found in vanquishing these two warriors. निर्वृत means either happy or ended. 'स्वास्थ्ये नाशे च निर्वृतिः' वैजयन्ती. The latter sense is here intended. But the word is not appropriate. The metaphor of the fire requires the word निर्वाणे. आशीविषः (आश्यां विषं यस्य who possesses poison in his fang) and भोगी are synonyms and mean a serpent. • The use of both the words proceeds from the author's carelessness. The expression is somehow justified by taking the first word as an adjective, the whole meaning a venomous serpent. रमसात् through rashness. स्वल्पावशेषे—This refers to the slaughter of Duryodhana, which alone remains now to complete the victory of the Pāṇḍavas. वचा refers to Bhīma's declaration of his vow to the effect that he would kill Duryodhana that very day or would himself commit suicide. जीवितसंशयम् danger of life. Yudhiṣṭhira's idea is: Perhaps Bhīma may not be able to find Duryodhana that day. He will then have to commit suicide. Yudhiṣṭhira will also follow suit in accordance with his own vow (see v. 7). The other brothers are also very likely to follow them in death.

(Page 153) पाञ्चाल्या इति—Draupadi means to say that as the vow was taken for her sake, it was really she who had thrown them all in danger of their life. ननु मया—Yudhiṣṭhira points out it is really he who is at the bottom of the whole mischief. For, if he had not indulged in gambling, no calamity would have befallen them. अपर्युषिताम् (अ + परि + उषित p. p. from वस्) not standing overnight;

not standing over till the next day ; which must not be left unfulfilled overnight, but must be accomplished on that very day. The reading प्रणष्टस्य is evidently a scribe's error for प्रनष्टस्य, for Pāṇini's rule viii. 4. 36. forbids the chance of न to ण in the case of नश्. उपलभ्य to be construed with प्रणष्टस्य. Duryodhana disappeared on learning such a vow of Bhīma.

(Page 153) पटुना पटहरवेण व्यक्ता घोषणां येषाम् who make their proclamation (of duty) to the loud beat of drum. It is difficult to understand the propriety of this adjective. What was the necessity of proclaiming by the beat of drum that these ministers were appointed for searching Duryodhana out ! This procedure would probably have proved a hindrance instead of a help in the performance of their task ? समन्तपञ्चकम् (समन्तात् पञ्चकं निहतक्षत्रियरुधिरहृदपञ्चकं यस्य) is the same as the celebrated Kurukṣetra and is so called because round about it Paraśurāma had filled five pools with the blood of the Kṣatriyas in olden days.

2. दाशाः fishermen. कक्षेषु in forests. क्षुण्णानां (p. p. from क्षुद् क्षुण्ति to trample upon) वीरुधां लतानां निचयेषु समूहेषु परिचयः येषाम् who are familiar with (the appearance of) cluster of creepers (when they are) trampled upon. स्वपरपदविदः able to distinguish between their own and others' foot-prints रन्ध्रेषु अभिज्ञाः acquainted with caves. सिद्धानां व्यञ्जनं येषाम् who put on the badge of ascetics. Note ' तीर्थाश्रमसुरस्थाने शास्त्रविज्ञानहेतुना । तपस्विव्यञ्जनोपेतैः स्वचरैः सह संवसेत् ॥ ' हितोपदेश 3. 35; also कामन्दक 13. 27. प्रतिमुनिनिलयम् (मुनिनिलये मुनिनिलय इति) is an अव्ययीभाव compound.

3. शङ्कितम् (suspiciously) is used adverbially. मदिराविधेयाः slaves of wine, under the complete influence of wine. To complete the sense of the second half supply ते प्रदेशाः ज्ञेयाः. The directions for finding out the whereabouts of Duryodhana contained in this and the preceding stanza are very appropriate. They reveal the author's close observation of the world in general and of human nature in particular.

(Page 154) पाञ्चालः or पाञ्चालकः is a general term and means an inhabitant of the Pāñcāla country. Here a particular individual appears to have been meant. कथं समरगोचरो etc.--Draupadi's feverish anxiety for the safety of her lord is well brought

out in this small sentence. अन्यथा otherwise i. e. other than the truth, an untruth.

4. The stanza represents what happens in the domain of love even in our ordinary life. The sentiment is akin to Kālidāsa's famous 'अतिस्नेहः पापशङ्की.' Ś. iv. When the fate of some one very dear to us is concerned, we become anxious even without any cause. We know the person is sure to come out successful in the trial, we are aware of his capacities to cope with the situation, yet we become doubtful about the result. This was what happened in the present case. Yudhiṣṭhira knew Bhīma's strength of arms; yet actually when the question arose of a conflict with Duryodhana, he grew dubious about victory. Such apprehension is only an index of the intense love we have for the person in question. The first line contains a general proposition. विषयाद्विनापि even without a cause. अपि is even better construed with उरुविक्रमस्य (of great valour). This shifting need not cause any concern; it has sometimes to be done in construing stanza. Yudhiṣṭhira means that the apprehension which arises without any cause is not a sign of weakness. For it is found even in the case of उरुविक्रम people. One need not fight shy of the suggestion which the first half gives rise to viz. that Yudhiṣṭhira speaks of himself as उरुविक्रम. As a Kṣatriya he had every right to style himself so. Moreover this indirect way of praising oneself is by no means a defect in character. Vide Ś. i. 21. विवेकपरिमन्थरताम् dullness of judgment; inability to judge correctly. If the man is able to form correct judgment, he will not grow apprehensive. But affection deprives him of this power of discrimination at all.

5. नः प्राणानां क्षयः refers to the danger to the life of even all the Pāṇḍavas in the event of Bhīma's defeat. अथवा changes the previous thought. Yudhiṣṭhira now shakes off his apprehension.

6. सः refers to Duryodhana. आकर्षणे क्षमः (who proved himself to be) capable of pulling. बध्यते punningly stands for वध्यते also, on the authority of 'रलयोर्दलयोश्चैव शसयोर्बवयोस्तथा । वदन्त्येषां च सावर्ण्यमिलंकारविदो जनाः' and is then to be construed with सः केशपाशः बध्यते स च वध्यते. This use of बध्यते for वध्यते does not necessarily point to the author's being a वज्जीय. For, though in Bengal the intermix-

ture of व and ब is usual, we know that this is a common enough device in the use of श्लेष, whether the poet lives in Bengal or elsewhere. The expression आकर्षणक्षमः is not happy. First, क्षम used for प्रगल्भ, the sense here intended, is unusual. Secondly, Duryodhana had not proved himself to be आकर्षणक्षम. For; Duśśāsana had dragged her hair. So the expression must be understood metaphorically. Perhaps a better way is to take आकर्षणक्षमः to refer to Bhīma. And he viz. Bhīma is capable of pulling it (in the process of trying it into a braid). No other man may now touch Draupadi's hair. It is only Bhīma who can do so.

(Page 157) अस्ति marks the beginning of Pāṇcālaka's story and has no special sense. गान्धारराजः एव शलभः This refers to शकुनि. The reading गान्धारराजकुलशलभे (राजकुलश्लेभः शलभः) is not good. In order to explain it we must either suppose that there were many other members of the Gāndhāra royal family fighting and that they also were killed by Sahadeva, or say that the slaughter of Śakuni meant the ruin of the Gāndhāra family. The first supposition is opposed to the context, which is obviously intended to refer to the death of the principal warriors only. The second alternative is far-fetched. नितराम् अक्रन्दः येषाम् loud in their lamentations. सेनापति refers to Śalya and Śakuni. रिपुबलपराजयेन उद्धतं (haughty, fearless) वलितं (lit. galloping; here, movement) यासां ताः, विचित्रपराक्रमेण आसादिताः (overpowered) विमुखाः (flying) अस्यः याभिः ताश्च, तासु.

(Page 157) अनासादितवन्तौ is bad Sanskrit for न आसादितवन्तौ. Compare above 'यत्स्था भानुमती' ii. p. 30. The technical defect in such cases is called अविमृष्टविधेयांशत्व. मादृशे भृत्यवर्गे is an unjustifiable instance of एकदेशी अन्वय. मादृश goes with भृत्य alone. बीभत्सु means Arjuna. In the Virāṭaparva Arjuna thus explains his name 'न कुर्या कर्म बीभत्सं युध्यमानः कदाचन । तेन देवमनुष्येषु बीभत्सुरिति मां विदुः ॥ 43.31.' जलधरसमये निशायां संचारिताः याः तडितः तासां प्रकरः इव पिङ्गलैः reddish-brown like a succession of lightning flashes playing in the night of the rainy season. आदीपय् to brighten. यत्किञ्चनकारिता do-anything-ness; wantonness; perversity. संविदितः कुमारस्य माहेतः who was well-known to Prince (Bhīma), the son of Wind. Or we may take संविदितः in the sense of संविदितं संवेदनं (definite information) अस्ति अस्य । संविदित + अच् मत्वर्थीयः. In this way कुमारस्य

मास्ते: is to be construed with अन्तिकमुपेत्य. This is J's way and is equally good. प्रत्यग्रविशसितैः (with the recently killed i.e. with the blood of the recently killed) शृगैः (deer or beasts) लोहितानि (red) चरणौ निवसनं च यस्य. श्वासेन ग्रस्ताः अत एव अर्धश्रुताः ये वर्णाः तैः अनुमेयानि पदानि यस्याम्. The man apparently ran to give Bhīma the information he had obtained. He was, therefore, breathing heavily. Half his syllables were consequently lost in his gasping. So the word which he actually said had only to be inferred by means of the half heard syllables. पदपद्धती lines of foot-prints. स्थलमुत्तीर्णा is found to have returned to dry land. The man reported that two tracks were clearly imprinted on the bank of the lakes as going thereto. One of these was seen to return, but not the other. The information was exceedingly valuable; for it meant that Duryodhana had entered the lake. Some one accompanied him to see him do so. This some one of course returned. Who this someone was Bhaṭṭa Nārāyaṇa does not tell us. It must have been one of the three, Kṛpa, Kṛtavarman and Aśvatthāman, who also had disappeared with Duryodhana.

(Page 158) सलिलेस्तम्भनीं विद्याम्—This is a mystic art by which one is able to make the waters stop its usual operation. The tendency of water is to enter the openings of our body and stop our respiration. By means of this art one is able to paralyse this tendency with the result that one can move in water as freely as one does on land. Duryodhana knew this art. सरसी a lake. सकलान् दिक्षु (वर्तमानेषु) निकुञ्जेषु पूरितम् अतिरिक्तं च यथा स्यात् तथा so as to fill the bowers on all sides and overflow (the banks). This and the following two compounds are used adverbially. उद्भ्रान्त frightened away. त्रासोद्धत grown wild in terror.

7. Bhīmasena is here pointing out the contrast between Duryodhana's noble birth and his past haughty action on the one hand and his present mean behaviour on the other. The purpose is of course to put him to shame and force him to come out. जन्म व्यपदिशसि claim birth. माम्—The idea is he who looks upon me, who am intoxicated with etc., must needs be prepared to fight with me and avenge Duśśāsana's death, and not lie in mud so ignobly. मयु and कैटभ were two powerful

demons who had proved more than a match even for Viṣṇu, but who, however, were ultimately killed by means of an artifice. In old times Duryodhana's hauteur was so excessive that he did not hesitate to act arrogantly even towards Hari, the destroyer of the powerful demons, Madhu and Kaiṭabha. But to what depth has he sunk now!

8. उपशमितप्रायः well-nigh extinguished. प्रसङ्ग (forcibly) goes with इत in हतपतिषु. This is another instance of an awkward एकदेशी अन्वय. प्रोन्मुक्तैः (प्र उद्) loosened. The idea is : Draupadi's wrath is now almost removed—it will be completely removed when Duryodhana is killed, because Bhīma has killed all the other Kauravas and cause the braids of hair of their wives to be loosened. *Vide* Buddhimatikā's words on Text p. 20. स्रवद् अस्तद् the blood flowing अस्तः cast off. The idea is : you were known to be excessively proud (मानान्ध). But apparently you have cast off your pride without doing anything to avenge the death of your brother, Duśśāsana.

(Page 130) ततश्चैवं भाषमाणेन—This speech of Pāṇcālaka appears to be an interpolation. It tells us nothing new, but repeats what has already been said *viz.* Bhīma's violently agitating the lake. अवतीर्य has no propriety. Bhīma surely must have descended into the lake already when he agitated it before. अतिभैरवः आरवः यस्मिन् कर्मणि यथा तथा भ्रमितः वारिसंचयः यस्मिन् कर्मणि यथा तथा so as to cause the water to whirl round with an exceedingly terrible noise.

9. कोप एव दहनः कोपदहनः, कोपदहनः उग्रविषमिव कोप...विषम्, तस्य स्फुलिङ्गाः, उद्भूताः कोप...स्फुलिङ्गाः यस्मात् from whom proceeded sparks of the fire of his anger, which resemble a deadly poison. We have here a confusion of metaphor and simile. Anger is identified with fire. This is a metaphor common enough. In conformity with it we have the words स्फुलिङ्ग and उद्भूत. But what purpose Bhaṭṭa Nārāyaṇa has in view in bringing in the further simile of deadly poison he alone knows. This simile in fact spoils not only the metaphor in this compound but also the principal simile in the stanza. According to this latter the following are compared : सरः—क्षीरोदधि, भीमभुज—मन्दर, वेङ्गन—सुमधन, उग्रोषधन—कालकूट. Symmetry would require Duryodhana's anger to

be compared with the fumes of the poison. But Bhaṭṭa Nārāyaṇa has spoiled the beautiful simile by introducing the metaphor of fire, which in its turn is vitiated by the other simile engrafted on it. आयस्त massive, powerful.

(Page 160) साधु—Yudhiṣṭhira is able to appreciate the Kṣatriya spirit displayed by Duryodhana. वरयुगलेन उत्तमिता (held up; balanced) इत्थं च तोरणीकृता (turned into an arch) भीमा गदा येन. As Duryodhana emerged from the water, he held over his head in both his hands his terrible mace, which consequently looked like an arch over his head. This was perhaps to avoid a possible blow from Bhīma while coming out. प्रलीनम् concealed. प्रकाशं (used adverbially) लज्जमानः feeling ashamed in the daylight. पातालम् the nether world. (Page 161) आसीनश्च कौरवराजः—This picture of Duryodhana is exceedingly pathetic. As observed before, Bhaṭṭa Nārāyaṇa is at his best in pathos. पर्याप्ताः समराय equal to the fight.

10. सुयोधम् easy to fight with. दंशित clad in armour, mailed. दशः (armour) संजातः अस्य. अमूयान्विताम् indignant.

परस्परयीः क्रोधेन अधिकेषः (taunt, censure) यस्मिन् ईदृशः यः परस्पर-वाक्कलहः (an altercation of harsh words) तेन प्रस्तावितः (commenced) घोरसंग्रामः याभ्याम्. Before they actually came to blows, warriors generally hurled accusations at each other in harsh language. विचित्राविभ्रमेण भ्रमिता whirled round in wonderful revolutions. (Page 160) अभ्युदयोचिताः समारम्भाः ceremonies appropriate for (occasions of prosperity).

12. कबरीबन्धे क्षणं करोतु let her hold festivity i. e. rejoice at the (near prospect of the) tying of her braid. आजौ परिपतति advances to battle. Supply प्रत्यासन्ने सति after कबरीबन्धे. This second half suggests that the valour of Bhīma is as great as that of Paraśurāma. The figure is दीपक.

आदेशः command. Pāñcālaka utters this sentence, because he observes there lurks behind Draupadi's words a suspicion as to whether Kṛṣṇa was not being carried away by his affection in thus halloing before he was completely out of the wood.

(Page 163) देवकीनन्दनस्य बहुमानात्—Yudhiṣṭhira is by this expression trying to throw the responsibility of commencing festivities before actually learning the news of Bhīma's victory on the Lord. संविधातृणां पुरस्तराः leaders among masters of ceremonies. अन्तर्वेदिमकाः chamberlains. प्रभञ्जनस्य मरुतः अपत्यम् पुमान् प्रभञ्जिनः the son of Wind.

(Page 164) अनुक्तहितकारिता disposition to do things beneficial to or liked by (the master) without being bidden. यदि माद्रीसुतयोः—Draupadī of course suggests by this that Yudhiṣṭhira and Arjuna would also have been able to fight with and kill Duryodhana. However, in the heart of her hearts she knows the real value of these two before Duryodhana in a macefight. But it was improper to speak out the whole truth in the presence of Yudhiṣṭhira. (Page 165) समरं प्रतिपत्तुम्—Yudhiṣṭhira means that to none of Pāṇḍavas is Duryodhana really able to offer battle. Draupadī's fears are thus unfounded. Note that this is merely an idle brag. Everybody boasts of his strength in this drama, as we have seen. Yudhiṣṭhira has therefore his own share. We may pardon him especially because he is at present in his wife's presence! It is not right that Draupadī should have a low opinion of at least two of her five husbands. So Yudhiṣṭhira says all of them are equally powerful. But the clever lady is probably laughing in her sleeve! शङ्के I expect, I anticipate. The author was probably nodding when he put down this word. In view of Pāṇḍoālaka's definite statement that Duryodhana elected to fight with Bhīma, this 'I expect,' looks absurd. We must therefore bluntly put शङ्के = शङ्कितवान् (I did expect, I did anticipate), which by the way is almost like putting black equal to white.

13. उद्गूर्ण (p. p. from उद् = गुरगुरते) raised aloft. कृतहस्तता deftness of hand, dexterity. सीरिन् is Balarāma, because he carries a सीर or a plough as his weapon. Both Bhīma and Duryodhana had learnt the art of mace-fight from Balarāma.

(Page 166) कुन्मान् hungry. It is really suprising how the chamberlain reports the guest to be hungry. But the guest himself says that he is thirsty. There is again no reference in what follows to his hunger.

चावर्क as a friend of Duryodhana figures in the Mahābhārata. But his part there is different. The scene is Bhaṭṭa Nārāyaṇa's own invention. समुदाचारः formal courtesy, 'etiquette'. (Page 167) भृङ्गारः a pitcher. पानमाजनम् drinking bowl. उदन्या (उदकस्येच्छा) thirst. (Page 168) वृत्तं तत् that is already over. This small sentence means so much. It indicates the death of Bhīma. Yudhiṣṭhira and Draupadī rightly faint away.

14. अस्मिन् पदे संदिग्ध एव (सति) while this word (वृत्तम् over) yet remains ambiguous. दुःखमास्ते experiences agony. The idea is the demon's word वृत्तम् has some ambiguity about it. It may perhaps mean that the battle between Bhīma and Duryodhana was over, not necessarily because Bhīma was killed, but perhaps because something came in the way of its continuance. If Yudhiṣṭhira once knew the truth regarding his brother's death, he would commit suicide and be subject to grief no longer.

15. एष क्षणः मया दत्तः this moment I have assigned i.e. I am quite prepared.

16. गुर्व्योः गदयोः घोरः ध्वनिर्यस्मिन् which was marked by a dreadful noise created by the huge maces. प्रियशिष्यतामालम्ब्य relying on the fact of Duryodhana's being a favourite pupil i.e. actuated by love for his favourite pupil. प्रतिकृतिं गतः took his revenge.

(Page 171) जटासुर, बक, हिडिम्ब and किर्माँर were demons killed by Bhīma. सौगन्धिक was a lotus of celestial fragrance. At the request of Draupadī Bhīma brought such lotuses from Kubera's garden and thus pleased her.

(Page 171) समग्रं यथा तथा संगलितम् which had copiously fallen. आतृवधशोकात्—The idea is: If Arjuna had elected to fight with his Gāṇḍīva, he would surely have killed Duryodhana. But he was so much overpowered by grief for his brother Bhīma's death, that he really cared not much for success, but somehow wanted to put an end to his existence. And no better way of doing this could be found than to fight a mace-duel with Duryodhana. प्रत्यग्रस्य (fresh). क्षतजस्य छटया (mass, quantity); चर्चिताम् (smeared). अमिता या गदा तस्याः झंकारेण (whiz) मूर्च्छितः (intensified) गम्भीरवचनानां ध्वनिः यस्य. In grave tones

Duryodhana challenged Arjuna to fight. The gravity of his words was heightened by the whiz of his mace which he whirled round and round: तृतीयस्ते अनुजः is one more instance of careless writing. What is meant is तृतीयः पाण्डवः अतिप्रयत्नात् because as the demon suggests Kṛṣṇa would not readily leave his friend to such cruel fate.

(Page 172) मच्छरीरस्थितेः विच्छेदे कातरः so apprehensive of the break in the good condition of my body. This adjective logically follows the preceding. It would appear in the troublesome days of their forest life Bhīma always showed himself to be particularly attentive to Yudhiṣṭhira's comforts.

17. दुरोदरम् (दुष्टं उदरं यस्य) pregnant with evil, gambling. दुरोदरं च तद् व्यसनं च तद् विद्यते यस्य. The objectionable nature of such compounds has already been pointed out. दुरोदरं व्यसनं यस्य सं: दुरोदरव्यसनः would have expressed the same sense. The reading सीदता (stooping low, accepting a humiliating position) for सा तदा is not good. सा तदा vividly recalls the former occasion and is much more forcible. Besides the idea of सीदता is already expressed by दासता अङ्गीकृता. समद...बलेन—*Vide* above pp. 23-24. The adjective is significant and heightens Bhīma's sacrifice. The sentiment in the second half of the stanza is very pathetic.

(Page 173) महाराज किमेतद्वर्तते—This sentence contains a world of meaning. Kālidāsa may well be proud of this. Compare his ' किं बीजयतो मां सख्यौ ' §. iii. By its very silence the sentence so eloquently proclaims how under the weight of the really unbearable sorrow at Bhīma's death, Draupadī had almost turned insane and could not understand what all that was about.

(Page 173) किं नाम वैपरीत्यम् what possible (good) change, contrary to usual nature. The reference is to the popular belief that a person, who dies prematurely, generally develops extraordinarily good nature just before his death. The good acts he performs are generally a warning of his approaching end, though then we do not take them to be such. Note that for this belief there is really no foundation in truth. All this is the work of affection. What happens is that when a man dies we generally

remember and brood upon and magnify his good points only with the result that they appear to us to mark a change from his usual disposition.

19. करदः one who pays tribute. करदीकृत (made to pay tribute) is a loose use of कृ. Ordinarily a man may become puffed up after having brought the entire earth under subjection. But Bhīma blushed at the feat, because he thought it was not big enough to be proud of. सूदताम् the position of a cook. विनश्चर (वि + नश् + the suffix वच्) perishable, who was soon to die.

कृष्णाग्रज and सुभद्राभ्रातः are significantly used. Kṛṣṇa had great partiality for the Pāṇḍavas. At least in the capacity of Kṛṣṇa's elder brother Balarāma should have shown them some consideration. Then again Subhadrā was his sister. He therefore, should not have done anything that brought her husband in danger of life.

20. ज्ञातिप्रीतिः love for relatives (viz. the Pāṇḍavas). क्षत्रियाणां धर्मः—This required Balarāma to remain perfectly neutral when the two warriors were fighting. But he broke his neutrality by clandestinely making a sign to Duryodhana. The second half means : I can understand your holding the balance even between your two pupils, Bhīma and Duryodhana, though the above consideration should really have inclined you towards the former. But what I cannot understand is your showing partiality towards Duryodhana, which, Yudhiṣṭhira says, was as good as showing yourself averse to me luckless as I am.

(Page 175) अतिसंघत्से deceivest. The idea is when you faint, you feel no pain. You thus get rid of it, while it torments me. बध्नातु नाथो—Draupadī's speech shows traces of a mind seriously disordered by sorrow. With all her previous history before our mind's eye, her present pathetic condition excites our pity and our sympathy, as no other character in this drama does. (Page 176) क्षत्रधर्ममनुबध्नन्—This suggestion of Draupadī is well worthy of an excellent Kṣatriyā. If Yudhiṣṭhira had acted upon it as he should have done and looked likely, the mischievous plot of Cārvāka would have been laid bare. The demon, therefore, as we shall see, induced him not to do so. संविभागः distribution. In distributing things, we give them to the various persons concerned. So that चित्तासंविभागेन = by giving her pyre.

21. पाटलाङ्गी red all over ; lit. having its body red. Construe अर्जुनेन यद् अद्य कृतं, तदेव ममापि हि श्रेयः । जयेन कृतम्.

(Page 177) मुस्निग्धम् lovingly-kindly.

22. The stanza represents the fundamental defect of the Hindu character which dates right up from epic times *viz.* the tendency to raise private grief and affection over every other consideration. When Yudhiṣṭhira expressed himself ready to fight with a mace with Duryodhana and thus seek his death in a true Kṣatriya fashion, Cārvāka was naturally alarmed. If Yudhiṣṭhira merely desired to accomplish his death and cared not much for victory, Cārvāka argued, what was the propriety in going to the field and in actually hearing another unpleasant news *viz.* that of Arjuna's death ? He could as well kill himself anywhere; here for example by entering the pyre in Draupadī's company. This had the desired effect on Yudhiṣṭhira. But the Kañcukī intervened and pointed out to him the extreme impropriety of abandoning his duty as a Kṣatriya, which required him to fight with the killer of his two brothers and try to avenge their death. The only answer Yudhiṣṭhira makes to this timely reminder of the Kañcukī is that it would be impossible for him owing to the vehemence of sorrow to be able to see Bhīma and Arjuna struggling in death on the field and their enemy triumphant by their death. This means in consideration for his private grief he abandons his duty as a Kṣatriya. The second line contains a reference to two prominent exploits in the career of Bhīma and Arjuna. वित्तेशपुर—This refers to the bringing of the Saugandhika lotuses, which grew in lake outside the city of Kubera. Bhīma had to fight with and kill thousands of Yakṣas before he was able to take the lotuses away. शक्रपुर—This refers to Arjuna's feat in killing the demons called निवातकवच, who on the strength of boon from Brahmā, had become दुर्जेय to the gods. Arjuna went to Indra's capital, learnt from him certain missiles and killed these demons at his direction.

(Page 79) विषमः शङ्खनिर्घोषः fearful blast of a conch. This apparently belonged to Bhīma and proclaimed his victory over Duryodhana. अपरमप्रियम्—This means the death of Arjuna.

23. Construe—येन मुजयोर्बलेन सुतैः सह निर्वाहिता अस्ति. This

refers to another wonderful feat of Bhīma's physical strength. When the house of lac was set on fire at night, Kuntī and the other Pāṇḍavas could not walk rapidly owing to the fear and loss of sleep. Bhīma literally carried them all on his own body. Read ' तेन निद्रोपरोधेन साध्वसेन च पाण्डवाः । न शोकः सहसा गन्तुं सह मात्रा परंतपाः । 25 भीमसेनस्तु राजेन्द्र भीमवेगपराक्रमः । जगाम भ्रातृनादाय सर्वान् मातरमेव च ॥ 26 स्कन्धमारोप्य जननीं यमावह्नेन वीर्यवान् । पार्थो गृहीत्वा पाणिभ्यां भ्रातरौ सुमहाबलः ॥ 27 उरसा पादपान् भञ्जन् महीं पद्भ्यां विदारयन् । स जगामाशु तेजस्वी वातरंहो वृक्रोदरः ॥ 28 ' म. भा. आदिपर्व 161. The last line of the stanza is very pathetic.

(Page 180) पाण्डुकुलबृहस्पतिः—Each of the Pāṇḍavas had some speciality about him. Thus, Yudhiṣṭhira was noted for piety; Bhīma for physical strength, Arjuna for skill in archery, Nakula for personal beauty and Sahadeva for wisdom. That is why the last is called Bṛhaspati, the preceptor of the gods, who always serves as an upamāna for wisdom. सकलं कुरुकुलमेव कमलाकरः (a lotus pond) तस्य दावानल. The Kuru family (understood in the wider sense so as to include the Pāṇḍavas also) is the pond. The members of the family are the lotuses in the pond. Yudhiṣṭhira is the conflagration. When the entire forest is burnt by the fire, the lotuses in the small pond naturally die. अप्रतिकुलम् never going against my desires. सततमाशंसनीयम् who always deserves to be blessed. असंमूढम् not losing head.

24. Yudhiṣṭhira fears that Sahadeva may commit suicide after him. He, therefore, implores him not to do so. This request of course proceeds from affection. दूरेण अल्पः far junior. श्रुतम् learning. कृतसहजया cultivated and natural. Sahadeva was naturally intelligent. He had further cultivated his intellect by means of studies etc.

(Page 181) बालिशचरितस्य—It would appear the possession of an exceedingly handsome form made Nakula ever so conceited and often puerile (बालिश) in conduct. He was also hard-hearted, not possessing much of the softness of affection in him. Yudhiṣṭhira asks Sahadeva to abide by the words of even (अपि) such Nakula and once more implores him not to follow his track (अस्मत्पदवी) by committing suicide. It will thus be seen

that the entire message is meant for Sahadeva. This passage has been unnecessarily tampered with. Two reasons seem to have weighed with editors in doing so. First, there appears to be a repetition in the message, if it is considered to have been addressed to an individual. Secondly, if a message to Sahadeva is sent, another to Nakula is considered necessary. Under the incubus of these two ideas tampering goes on. Thus one editor reads ममाज्ञावचने (not found in any other MS. or edition) for ममाज्ञया वचने and takes नकुलस्य = नकुलेन. So नकुलस्यापि ममाज्ञावचने स्थातव्यम् = Nakula too owes obedience to my bidding. And then the following words are considered to form a message to Nakula. One unknown Andhra copy, we are told, actually thrusts the words तदुच्यतां नकुलः after this sentence. Now see what meaning we get with these readings. After completing his message to Sahadeva, Yudhiṣṭhira remembers that Nakula also owes obedience to his words and sends him a message. But to whom are these words about Nakula's obedience addressed? They are more or less of the nature of a स्वगत. If addressed to the Kañ-oukī, what is their purpose! It will be seen that these readings make the flow of Yudhiṣṭhira's thought extremely awkward. Besides the sense sought to be given to नकुलस्य....स्थातव्यम् is unnatural. We think, as noted before, that the whole message belongs to Sahadeva and there are reasons, both positive and negative, for this our statement. In the first place the idea that a message to Nakula is also necessary appears to us to be ill-founded. Nakula was rather a self-willed youth, somewhat spoiled by the gift of personal beauty. Besides, he has been definitely described to be stone-hearted. There was thus no cause for Yudhiṣṭhira to fear that he would commit suicide after him. A message to him is thus not necessary at all. As for repetition we urge that even if there is, it has a purpose to serve. Yudhiṣṭhira wanted by all means to induce Sahadeva to desist from following him in death. A repetition of the same fact would have the effect of more emphatically impressing upon him this advice. But the present repetition is something more than a repetition. Step by step Yudhiṣṭhira unfolds his specific request or command, whatever we may call it. He first says 'पितुर्भववारिदः', then 'नानुगन्तव्या अस्मत्पदवी' and last 'रक्षणीयं शरीरम्.' The first merely suggests the idea of preserving the

body, by particularly referring to the religious purpose for which it is to be preserved, a purpose which from the son's point of view is most important. The second step makes the suggestion more definite, while the third is explicit. While stanza 24 suggests the preservation of the body, stanza 25 points out how this can be done.

25. Sahadeva was a highly intelligent man and his intellect had further been clarified by learning (श्रुताविशद). He could, therefore, easily find diversion in his intellectual pursuits and try to forget Yudhiṣṭhira (अस्मान्) and Bhīma and Arjuna (खाग्रजौ च). The second half also tells Sahadeva Yudhiṣṭhira's opinion regarding the place where he should stay. It will thus be seen that the repetition has, as in the case of Hamlet's madness, a certain method in it. Now even if the latter part is considered to constitute a message to Nakula, some kind of repetition contained in the expression ' नातुगन्तव्या अस्मत्पदवी ' and ' रक्षणीयं शरीरम् ' cannot be avoided. Further, under our way of construing, the svagata-like awkward passage assumes proper significance. When the three Pārthas would be gone, Nakula would be the principal man in the Pāṇḍava family. It was likely Sahadeva might treat him with disrespect on account of his self-conceited nature. Yudhiṣṭhira, therefore enjoined Sahadeva to give all the respect due to an elder brother and abide by his words. And lastly the words श्रुतविषदया आत्मबुद्ध्या (v. 1. श्रुतिविशदया प्रज्ञया) seem to us to be decisive. They unmistakably point to Sahadeva as the addressee, to whose बुद्धि reference has already been made in stanza 24. It is not possible to refer to Nakula's श्रुताविशदा प्रज्ञा.

शरीरस्पृष्टिक्रिया = शरीरस्पर्शेन, क being added स्वार्थे to स्पृष्टिः (from स्पृश् to touch). न काल हानः यस्मिन् कर्मणि यथा तथा without any loss of time. कुलप्रतिष्ठापकम् the perpetuator of the family. The variant नाभिकुले means in the family of her father.

26. In a pathetic way the stanza depicts the working of hope. The great tree of course is the Pāṇḍava family. शाखानां रोधेन दिग्गोधजनकबाहुल्येनेत्यर्थः (the profuseness; abundance) स्थागितं (covered) वसुधायाः मण्डलं येन. स्कन्धः the stem. सुसदृशानि यानि महामूलानि

तेषां पर्यन्ते बन्धः यस्य which is hemmed in on all sides by strong roots well worthy of itself. कमपि आशाबन्धं कुरुते is fixing some strange hope. जनोऽयम् refers to Draupadī. Yudhiṣṭhira calls the hope strange, because it was based on the child in the womb of Uttarā, who has now advanced only four months in pregnancy. The stanza is a good example of अतिशयोक्ति of the 'मेदेऽपि अमेदः' kind, which is best instanced in, say, 'चन्द्रः उदेति,' said when a beautiful woman is coming.

अध्यवसितम् refers to the determination of killing herself. कुन्ती was the daughter of Śūrarāja, a Yādava chief, and sister to Vasudeva, the father of Balarāma and Kṛṣṇa. She had been given in adoption to Kuntibhoja or Bhojarāja, the son of Śūra's paternal aunt.

27. The stanza is intended to bring out all the ways in which Balarāma was related to the Pāṇḍavas. This is done with a view to indicate the enormity of his crime in being the cause of Bhima's death and consequently of the destruction of the entire Pāṇḍava's family. उन्मत्तेन मत्तेन वा in a fit of frenzy or under the influence of intoxication. Balarāma was noted for his fondness for wine. The combination मत्त-उन्मत्त is of common occurrence. See 'मत्तं प्रमत्तमुन्मत्तं सुप्तं बालं स्त्रियं जडम् । प्रपञ्चं विरथं भीतं न रिपुं हन्ति धर्मेवित् ॥ 36' भागवत i. 7, also Manu 8. 67. भागधेयम् = भाग; धेय being added स्वार्थे or without any change or addition of meaning, according to the Vārtika भागरूपनामभ्यो धेयः.

28. The high-water mark of brotherly affection is reached in this stanza. The intensity of affection that lies behind Yudhiṣṭhira's simple words has only to be read between the lines. Yudhiṣṭhira wants Arjuna not to commit suicide after him. For that purpose he asks Arjuna not to entertain affection for him (मयि च प्रेम न कार्यम्). It must have harrowed his soul when he uttered these words. But he knew well enough that if Arjuna continued loving him with the same intensity, he would surely follow him in death. His only care now was somehow to make Arjuna preserve his body. Not that 'मयि प्रेम न कार्यम्' is only a more powerful paraphrase of 'मयि विरलतां नेयः स्नेहः' of stanza 24 and 'विस्मृत्य अस्मान्' of stanza 25. The reading 'यदि च प्राणिषि ततः' spoils the whole beauty of the

stanza. 'If you (intend or desire to) continue alive' suggests unmistakably that Yudhiṣṭhira desired him *not* to continue alive. But in case he did so, he might go into the forest. According to this reading the message in effect amounts to saying 'Follow me in death.' This is surely incompatible with the kind of affection Yudhiṣṭhira has for his brother. Some interpret यदि च प्राणिषि as 'If you survive the combat' or 'If you come out victorious from the fight'. This is unnatural and inconsistent too in view of Yudhiṣṭhira's words यदि कदाचित्.... अजुनः.' क्षात्रपदवीम् the path of the Kṣatriyas. Yudhiṣṭhira here presents the sight of a man who is whole-heartedly disgusted with the cruel nature of Kṣatriya's duty and wants his brother never to follow it again. What has he come to? Pursuing the Kṣatriya ideal of revenge, he has seen all his kith and kin destroyed before his eyes. The grief caused thereby is too much for his soft sâttvic nature. He is, therefore, prepared to forego the path. The special reason for giving this advice to Arjuna now, rather late in the day, when there seemed to be no enemy in sight, was the fear Yudhiṣṭhira felt that Arjuna would turn his weapon against Balarâma, who was the cause of this disaster.

(Page 183) अग्नि दृष्ट्वा—Note the fire was now ablaze. Yet nobody had turned his attention to it. Everybody was engrossed in his own sorrow. But we know Cārvāka must have enkindled it unobserved. See above p. 177. उद्धताः शिखाः (the rising flames) एव हस्ताः etc. The conceit is very fine. हा भगवन्तो The plight of Buddhimatikā reveals a mixture of confusion, pathos and terror. The poor maid does not know what to do and helplessly cries for help. राजसूय etc.—These two adjectives show the irony of fate. The same fire, who had in former days been appeased, would now consume Yudhiṣṭhira. सुगृहीतनामधेयः whose name it is meritorious to utter. 'स सुगृहीतनामा स्यात् यः प्रातः स्मर्यते बुधैः' वेदिसंभवा arising from the middle of the altar. It was strange that the fire which gave her birth should now victimise her. एष तावत्—Note that, libation of water is offered to three immediate ancestors, पिता, पितामह and प्रपितामह who constitute what is called पार्वण.

30. सोः is an address to Bhīma. तव...अस्तु let it remain undivided (to be presently drunk jointly) by you and also by me.

(Page 185) अकृती not blessed enough; or unable Compare ' (अनुमरणं) न दर्शनोपायः । न परस्परसमागमनिमित्तम् । अन्यामेव स्वकर्मफलपरिपाकोपचितामसाववशो नीयते भूमिम् । असावपि आत्मघातिनः केवलमेनसा संयुज्यते ' । कादम्बरी p. 174 (Peterson): ' रुदता कुत एव सा पुनर्भवता नानुमृतापि लभ्यते । परलोकजुषां स्वकर्मभिर्गतयो भिन्नपथा हि देहिनाम् ॥ 85' R. viii.

31. This is one of the most pathetic stanzas in this play. रसैः liquids i.e. preparations of food. The word stands for food in general. यदुच्छिष्टैः remaining after I had partaken of them. वितानेषु in sacrifices. For similar idea compare: ' आजन्मनः सह-निवासितया मयैव सातुः पयोधरपयोऽपि समं निपीय । त्वं पुण्डरीकमुख बन्धुतया निरस्तमेको निवापसलिलं पिबसीत्ययुक्तम् ॥ ' मालतीमाधव 9. 40, also ' धृत्वा पदस्वलनभीतिवशात्करं मे या रूढवत्यासि शिलाशकलं विवाहे । सा मां विहाय कथमयं विलासिनि दामरोहसीति हृदयं शतधा प्रयाति ' भामिनीविलास iii, 5.

33. मुक्ताः केशाः यस्याः सा मुक्तकेशी or मुक्तकेशा. Bhīma had vowed to tie her hair. But he departed without doing so. Draupadī has, therefore; to offer him the libation just with her hair loose! O, how pathetic! Such is the force of this adjective.

(Page 187) संभावयिष्यसि वृकोदरम् you will (soon) honour Vṛkodara (by joining him in heaven). Yudhiṣṭhira's right eye began to throb. That indicated good fortune. What could be the good fortune under the circumstances? The only good fortune that he could think of was that meeting with Bhīma in heaven after they had burnt themselves in the fire here as they intended to do. Through chivalry he speaks of that good fortune as belonging to Draupadī. As a matter of fact the throbbing of his right eye indicated that he was presently to meet his brother then and there. But as he implicitly believed the words of Cārvāka, it was not possible for him to interpret the good omen in any other way.

(Page 187) उद्यतः कालः नाशकः दण्डः येन with his destructive club upraised. ते निर्णयः जातः your decision is declared. The

decision of course is that Arjuna has been killed. The truth was that it was really Bhīma who was advancing triumphantly with a view to perform the ceremony of tying Draupadi's hair. But as his body was smeared with blood all over and as all these people were under the impression that he had been killed, the Chamberlain mistook him for Duryodhana. Yudhiṣṭhira also commits the same mistake as we shall see. स्वयंवरे स्वयंग्राहेण मत्कर्तृकेन पतित्वेन स्वयंग्रहणेनेत्यर्थः दुर्ललित much too humoured by my voluntarily accepting you as my husband at my svayamvara. सव्येन वामेनापि हस्तेन सचति सन्दधाति बाणमसौ सव्यसाची. This is one of the epithets of Arjuna. See 'उभौ मे तुल्यकर्माणौ गाण्डीवस्य विकर्षणे । भुजौ मे भवतः संख्ये परसैन्यविनाशनौ । तयोः सव्योधिकस्तस्मात्सव्यसाचीति मां विदुः ॥' विराटपर्व 48. 32; also another variant of the same: 'उभौ मे दक्षिणौ पाणी गाण्डीवस्य विकर्षणे । तेन देवमनुष्येषु सव्यसाचीति मां विदुः ॥'. अंगनिषेधमल्ल wrestler who pounded the body of. With a view to obtain the Paśupatāstra Arjuna practised pañace. Śiva appeared before him in the form of a Kirāta and picked up a quarrel. A duel ensued in which Arjuna pleased the god by his bravery and obtained from him the desired weapon. बदर्याश्रम—In the Badarī-hermitage two sages perpetually practise penance. They are Nara and Nārāyaṇa, typifying the individual and the supreme soul. Arjuna was the incarnation of Nara. निर्वासित ordinarily meaning 'exiled or banished' is here used in the sense of 'rescued, liberated.' The Pāṇḍavas lived in the Dvāita forest. Duryodhana wanted to put them to shame by a display of his splendour. When he went there for this purpose, he quarrelled with the Gandharvas of Citraratha whom he chanced to meet, and was taken prisoner. Bhīma and Arjuna fought with the Gandharvas and liberated him. It is in this connection that the famous stanza was uttered by Yudhiṣṭhira: 'परैः परिभवे प्राप्ते वयं पञ्चोत्तरं शतम् । परस्परविरोधे तु वयं पञ्चैव ते शतम् ॥ 11' वनपर्व 244.

34. विनीतम् (used adverbially) respectfully. मया अनुक्तः un-addressed by me i.e. without receiving farewell words from me.

(Page 189) विरल्योधपुरुषाः thin fighting people. उपलक्षणम् characteristic mark.

35. The reading उरू is bad, because Duryodhana had stroke-ed (परिघट्ट) only one of his thighs. कचकर्षणेन भिन्नः (dishevelled, disordered). मौलिः (braid of hair) वस्या.

सनिभङ्गम् along with the quiver. शिलीमुखानाम् आसारेण वर्षेण with a shower of arrows.

36. Yudhiṣṭhira is here hurling a taunt at Duryodhana. Though all his brothers were killed, Duryodhana was hard-hearted enough to continue alive. Yudhiṣṭhira, on the other hand was unable to outlive his valiant brothers, Bhīma and Arjuna. What a great contrast between the brotherly affection of the two ! But, continued Yudhiṣṭhira, he was quite able to deprive Duryodhana of his life by means of showers of arrows. Construe: बाणवर्षैस्त्व अमून् अपहर्तुं शक्तः नास्मि इति न. Two negatives make the positive more emphatic. कुपितः यः हरः एव किरातः तं द्वेष्टि असौ the enemy of the enraged hunter in the form of Hara. Bhāravi tells us the Lord was not really angry, but he only feigned anger. Note ' प्रसेदिवासं न तमाप कोपः कुतः परस्मिन्पुरुषे विकारः । आकारवैषम्यमिदं च भेजे दुर्लक्ष्यचिह्ना महतां हि श्रुतिः ॥ 17.28

(Page 190) कोयमावेगः what means this excitement ? Bhīma could not understand why all people were running away at his sight. If he had looked into a mirror, however, he would have understood it. It is some relief to be able to note that not only Yudhiṣṭhira, Chamberlain, Jayandhara, but also all other people on the battlefield became terrified at Bhīma's sight and were flying away. They of course could not have mistaken him for Duryodhana, for they were under no delusion.

37. निस्तीर्णा उग्रप्रतिज्ञा एव जलनिधिगहनः (the vast or unfathomable ocean) येन. गहनश्चासौ जलनिधिश्च जलनिधिगहनः, according to ' कडाराः कर्मधारये; पा. 2.2.38 (कडारादयः शब्दाः कर्मधारये वा पूर्व प्रयोज्याः । कडारजैमिनिः । जैमिनि कडारः the tawny Jaimini (सि. कौ.). We must note that कडारादि is not an आकृतिगण, but must be taken to be suoh. Just as the प्रतिज्ञा is उरू, same in the way the जलनिधि is गहन. Note that Bhīma here makes help only a general reference to his vow. His words therefore do not to dispel the delusion. इताः ये करिणः गजाः तुरगाः अश्वाः तैः अन्तर्हितैः गूढैः. It would appear the people were so terrified that they screened

(अन्तर्हित) themselves behind the bodies of elephants and horses slain. लीनैः किमास्यते why do you lie crouchingly ? As the conversation following stanza 37 takes place, the audience remains spell-bound and in a state of the highest tension and anxiety. What would happen, if the Chamberlain's efforts to make Draupadī consign herself to fire were successful ? Such is the terrible anxiety in the mind of the spectators !

38. हतौ राजपुत्रौ भीमार्जुनौ इत्यर्थः येन. मुजपञ्जरस्य. अन्तरम् the enclosure of the cage of my arms. जीवन् न प्रयासि will not go away alive. प्रयासि—The present used for the near future.

(Page 192) दुर्लक्ष्या मूर्तिः यस्य whose form or personality can with difficulty be recognised. किं मामलीकवचनैः—Draupadī was so much immersed in grief that she thought the words of Buddhimatikā were false.

39. निषिक्ता sprinkled, devolved, made firm. The word evidently has reference to the abhiṣeka which will presently be performed and in which water symbolising royal splendour will be poured on Yudhiṣṭhira's head. निषिक्ता is better than निषण्णा (has placed herself, is seated) because the latter is not capable of being construed with सया. क्षिप्तं, निहितं, निषिक्ता and दग्धम् are all intended to be construed with सया. The objection that Bhīma is not the sole author of what has been described as having been done in line 3 is not valid. For, that statement has necessarily to be taken metaphorically and as such only partially true. Vide 1st half of v. 29, where also Bhīma makes a similar statement. Also see vi. 19 where Bhīma is said to have brought the earth under subjection. Really all the brothers had contributed to this event. But then through affection Yudhiṣṭhira says so. The truth is that in the hour of his greatest triumph Bhīma speak of himself as having devolved royal splendour on Yudhiṣṭhira and as having killed all his enemies. And there is nothing to quarrel about in this.

40. The stanza is eloquent of Yudhiṣṭhira's affection for Bhīma. He cares not much for the death of the enemy. It is enough for him to know that Bhīma is alive and safe ; Jarāsaṇḍha's chest is the lake whose water is supplied by the stream of

large quantity (आयारः) of his blood. Bhīma is the wantonly sportive (कीडालित) crocodile, which dashes against the banks of this lake.

41. स्यान् coagulated. The second line has to be understood only metaphorically. For, we cannot say that Duṣṣā-sana's blood was actually there on Bhīma's hands. अङ्गेषु अङ्गेषु सक्तम् sticking to every limb of mine. तव goes with परिभव. The fire of the insult offered to Draupadī was burning Bhīma's body. Duryodhana's blood, was therefore sticking to it in order to extinguish this fire. It would have been better if we had सिक्तम् instead of सक्तम्. It would then mean Bhīma himself had applied the blood to his body for extinguishing the fire. Another way is to construe तव with अनलस्य. The idea then would be that blood stuck to Bhīma's body in order to extinguish the fire of insult belonging to Draupadī, thus giving us a figure of speech called असंगति. This way seems to us to be quite far-fetched and has found favour with some apparently for the sake of the picturesque figure involved.

(Page 196) विस्मृतस्मि I have forgotten. विस्मृत, a past passive participle, is used actively. Kālidāsa often uses this very participle in this way. Draupadī's words were a polite request to Bhīma that he should himself tie her hair up.

42. आशायाम् आशायाम् इति प्रत्याशाम् in every direction. O what an irony of fate! The one unloosening of Draupadī's braid of hair had caused in every direction the women in the harems of kings to unloosen their hair! कुपित...सखः because it was the cause of the death of 18 Akṣauhiṇīs of men in such a short time. This speech had apparently been uttered by some Siddha (a demi-god) moving in the sky.

(Page 197) कुतस्तस्य...आशाते—This is very true, indeed, O Yudhiṣṭhira! You were exceedingly fortunate. The Lord himself came to congratulate you,

43. The stanza contains a beautiful idea. In this world a man becomes free from misery by even contemplating the Lord. How can a person like Yudhiṣṭhira, who actually sees him, remain unhappy? The first line is somewhat troublesome. It evidently refers to the theory of creation propounded by the

Sāṃkhyas. These admit in all 24 padārthas or meterial entities, besides the Puruṣa, who is intelligent. *Vide* 'मूलप्रकृतिरविकृति-महदायाः प्रकृतिविकृतयः सप्त । षोडशकश्च विकारः प्रकृतिर्न विकृतिः पुरुषः ॥' सांख्य-कारिका (महदायाः = महत्तत्त्वाहंकारपञ्चतन्मात्राणि, षोडशकः = एकदशेन्द्रियाणि पञ्चाकाशादीनि). Prakṛti or Pradhāna is the primordial matter, which consists in the equipoised condition of the three qualities, sattva, rajas and tamas. This equilibrium is disturbed (the disturbance is called क्षोभ), when the necessity is felt of giving individual souls the opportunity of reaping the fruit of their respective actions, and with this disturbance the evolution of the world begins. Prakṛti then gives rise to seven products viz. mahat or intellect, ahaṃkāra or egotism and the five tanmātras or the five cosmic elements in their subtle form. From these seven are evolved 16 products, to wit, 11 indriyas (5 Jñānendriyas, 5 karmendriyas and the antaḥkaraṇa) and the 5 grossor elements viz. ether, wind, fire, water and earth. These in all make the 24 tattvas of the Sāṃkhyas. The compound then must be so dissolved as to conform to this process of evolution and the best way appears to us to be as follows: गुरुश्च ते महदाद्यश्च गुरुमहदाद्यः, कृताः गुरुमहदाद्यः यया सा कृतगुरुमहदादिः (प्रकृतिः), कृतगुरुमहदादेः क्षोभात् संभूता मूर्तिः यस्य whose form springs from the disturbance of (that primordial matter viz. Prakṛti), which gives rise to (the six evolved products such as) the great mahat and others. Mahat and others are called great, probably because they are the first evolved products of Prakṛti. The compound thus means that the Lord's form sprang from the disturbance of the equipoised Prakṛti. But how can we square this description of the Lord with the Sāṃkhya doctrines? For, the Sāṃkhyas simply do not admit the existence of the Lord (ईश्वरः) at all much less the creation of his form. The description can, however, be understood from the Vedānta point of view. The mūrti or form, which arises from the disturbance of the original Prakṛti, represents the entire material (अचित्) world, which according to Vedānta, is the Lord's body. For, Vedānta believes in the immanence of the world by the Supreme Spirit. So the first line in effect comes to mean the Lord who pervades the entire material world, which springs from the disturbance of the original Prakṛti. It will thus be seen that the line contains an admixture of Sāṃkhya and Vedānta doctrines.

the theory of creation of the Sāṃkhya (which by the way the Vedāntins do not admit) and the theory of the immanence of God (which is unknown to Sāṃkhya). Another way of dissolving the compound, is कृतः यः गुरुः महदादीनां क्षोभः तस्मात्संभूता मूर्तिः यस्य whose form arises from the mighty disturbance of mahat etc., which has been caused. This way has been caused. This way has evidently to be rejected, because, according to Sāṃkhya the disturbance takes place not in mahat and others, but in the original Prakṛti. The emendation that महदादीनां क्षोभः = महदाद्याकारेण परिणामरूपः क्षोभः carries with its own condemnation as being unacceptably unnatural and far-fetched. गुणिनम् characterised by or possessed of the three qualities, rajas, tamas and sattva in conjunction with which the Lord becomes respectively the cause of the creation (उदयः), destruction and sustentation (स्थानम्) of all created beings (प्रजा). Remember the Lord is the master of these three qualities and pressing them in his service he creates, sustains and destroys the world. Note the antithesis in अचिन्त्यं चिन्तयित्वा. The Lord is always described in such contradictory terms. This expression for instance points out the extreme difficulty of properly contemplating the Lord. The idea that the first half of the stanza contains a description of निर्गुण ब्रह्म and the 3rd line that of सगुण ब्रह्म is based on an anachronism. For, this sharp distinction between निर्गुण and सगुण ब्रह्म, with the necessary suggestion that the latter after all represents an unreality, dates from the time of Śaṅkarācārya and is unknown to the old Upaniṣadic Vedānta. But owing to the dominating influence of the system, which Śaṅkarācārya preached, it is generally believed that this distinction belongs to old Vedānta as well.

44. धृष्टद्युम्नसुखाः headed by Dhṛṣṭadyumna. Dhṛṣṭadyumna the son of Drupada and brother of Draupadī was the C-in-C of the Pāṇḍavas. It was he who cut off the head of Droṇa when he laid down his arms. In a most dastardly manner Aśvathāman killed him along with the five sons of Draupadī, while they were asleep and thus had his revenge. This account occurs in the Sauptikaparva. The drama apparently concludes before these cold-blooded murders take place. But there is one point in this connection showing the author's anavadhāna or care-

lessness. Stanza 26 of this Act and Draupadi's words which precede it clearly indicate that no son of the Pāṇḍavas is alive, which means that the sons of Draupadi have all been killed and along with them of course Dhṛṣṭadyumna also. There is thus a contradiction between that passage and this reference to Dhṛṣṭadyumna. स्कन्धैः उत्तमिताः धृता इत्यर्थः (carried) तीर्थवारीणां क्लेशाः यैः. Water from the various holy places is required for the coronation.

(Page 198) पुण्यजनापसदः the wretch of a holy man. पुण्यजन by विपरीतलक्षणा means पापजन and is a synonym of राक्षस. चित्तविभ्रमः distraction or misapprehension of mind. अहं तु—There is nothing which the Lord will not give when he is pleased. But men as we are our understanding has limitations and cannot rise higher. That's why we remain satisfied with comparatively little.

45. निकारार्णवः the ocean in the form of insult or humiliation. सुकृतिनम् blessed. This is used proleptically. Yudhiṣṭhira is blessed because the Lord speaks to him with kind regards (आहतः= आदरयुतः सन्).

(Page 199) भरतवाक्यम् (भरतानां वाक्यम्) is the stanza which is uttered by all the actors. The drama is now over. The assumption of various characters therefore falls off. The actors all assemble on the stage, including those who act the parts of Duryodhana and Karṇa, who have been killed, and together utter this stanza, somewhat in the manner of a chorus. This practice is found even now on the modern Marāṭhī stage. Such bhāratavākyaś generally contain an expression of good wishes which the poet wants to convey to the audience through the characters. The word Bharata is used instead of naṭa, because according to strict rules no naṭa is supposed to speak after the Prastāvanā. For Bharata in the sense of an actor *vide* 'भवभूतिनाम कविः निसर्गसौहृदेन भरतेषु वर्तमानः' Mal. 1. भरतवाक्यम् is explained by some as a stanza in honour of Bharata, the reputed founder of the science of music and dramaturgy. This is incorrect. भरतवाक्यम् is again sometimes printed as a part of the speech. This is wrong. भरतवाक्यम् is just a stage-direction.

46. This first line contains a reference to the three main causes of unhappiness in the life of sāṃsārinś and a hope that

people may be free from them. These three are कर्षण्य, रुग् and अकालमरणम्. कर्षण्य otherwise called दैन्य, or wretchedness, consists in the necessity that a man feels of having to go to others and helplessly request them to help him when he finds there is not sufficient money in his house to maintain his family and sees no other way by which he can get it. What humiliation this means and how a man of self-respect will rather prefer death to it, can only be realised by those who have had that unfortunate experience. It cannot be understood by people who are born with a silver spoon in their mouth. Then, to be subject to constant illness, or to have members of one's family suffering from one disease or another—this also is a fruitful source of mental worry and even physical exhaustion from which very few families are exempt. And last comes untimely death. To lose a young brother in the full bloom of his boyhood or youth, or a son in a similar condition, or for the matter of that, any other relative dearly loved, is an event which is enough to make one tired of wordly life and cry 'halt' in one's career in the world. Very wisely does the poet wish that people may live the whole span of human life i.e. a hundred years (' शतयुर्वै पुरुषः' श्रुतिः) free from wretchedness and free from disease. न कृपणं कर्षण्यं (भावप्रधानो निर्देशः) यस्मिन् कर्मणि यथा तथा; or simply न कृपणं यथा तथा. न रुग्भिः श्रान्तं यथा तथा or न श्रान्तं श्रमः यस्मिन् कर्मणि यथा तथा free from the exhaustion caused by diseases. These two adverbs modify जीव्यात्, which is benedictive from जीव्. The first line thus expresses a desire for worldly happiness. But is that the only object of human existence? Is there no beyond or hereafter? Certainly there is and the best means of attaining the object beyond is mentioned in the second line viz. द्वैतं विना भवद्भक्तिः devotion to you without division, undivided or sole devotion to you, O Puruṣottama. Bhaṭṭa Nārāyaṇa here shows himself clearly to be a follower of भक्तिमार्ग. Within the intricacies of Jñāna, an unlearned man may not enter. Karma with its elaborate details cannot be adequately performed by the ordinary. But it is possible for every one to love the Lord with all the intensity of one's soul. (भक्तिः = पुरातुरक्तिरीश्वरे) and consequently भक्तिमार्ग is the easiest, and Bhaṭṭa Nārāyaṇa rightly advocates it. द्वैतम् is explained as द्विधा इतः, तस्य भावः द्वैतम् the

condition of running in two ways. The idea is devotion must be directed to Puruṣottama and Puruṣottama alone and to no other god. द्वैतं विना is also explained as without making any difference between the Lord and oneself. This seems to us to be highly unwarranted. First, the sharply marked antithesis between द्वैतं and अद्वैत based upon the distinction between the Supreme Soul and the individual soul, was unknown in Bhaṭṭa Nārāyaṇa's days. To explain द्वैत here in this way appears to us to contain an anachronism. Further, we do not know how it is possible to entertain the highest kind of sincere devotion towards the Lord and at the same time be conscious of the non-difference between the lord and oneself. To have such devotion one must know the Lord is infinitely superior to oneself. We are aware that followers of Śaṅkarācārya's Advaita try, by some kind of chicanery, to reconcile Bhakti to their advaita, but the attempt appears to us to be most unconvincing. Apart from this question of reconciliation, there appears to be no doubt that the advaita bhakti referred to by Bhaṭṭa Nārāyaṇa is *not* the kind of advaita bhakti recognised by followers of Śaṅkarācārya. The first half of the stanza thus refers to the people's private life, their happiness in this world and hereafter. The second half refers to public life. Happiness in public life depends on the goodness of the king. The poet therefore mentions the qualities that go to make an ideal monarch. दयितं भुवनं यस्य who loves the world *i.e.* the people therein. The ancient ideal was that the king must love his subjects as his own children. सततं सुकृतम् अस्ति अस्य who always performs meritorious deeds. The form is faulty. *Vide* p.p 87-88 above. प्रसाधितं (pleased, conciliated) मण्डलं येन. Maṇḍala has a technical sense in the science of politics. It means a circle of neighbouring princes, near and distant. *Vide* कामन्दकनीतिसारे अष्टमः सर्गः. When this Maṇḍala is kept reconciled, there is no fear of foreign invasion.

APPENDIX I

The following stanzas are attributed to Bhaṭṭa Nārāyaṇa anthologies, but are not found in the extant text of the Veṇīsaṃhāra:

(1) From the Subhāṣitāvali:—

79

उत्तिष्ठन्त्या रतान्ते भरमुरगपतौ पाणिनैकेन कृत्वा
धृत्वा चान्येन वासो विगलितकबरीभारमंसं वहन्त्याः ।
भूयस्तत्कालकान्तिद्विगुणितसुरतप्रीतिना शौरिणा वः
शय्यामालिङ्ग्य नीतं वपुरलसलसद्बाहु लक्ष्म्याः पुनातु ॥
भट्टनारायणस्य

141

क दोषोऽत्र मया लभ्य इति संचिन्त्य चेतसा ।
खलः काव्येषु साधूनां श्रवणाय प्रवर्तते ॥
भट्टनारायणस्य

149

यास्यति सज्जनहस्तं रमयिष्यति तं भवेच्च निर्दोषा ।
उत्पादितयापि कविस्ताम्यति कथया दुहित्रेव ॥
भट्टनारायणस्य

548

रवेरेवोदयः श्लाघ्यः कोऽन्येषामुदयग्रहः ।
न तमांसि न तेजांसि यस्मिन्नभ्युदिते सति ॥

549

किमनेन न पर्याप्तं कान्तत्वं शशलक्ष्मणा ।
सुसंतप्तापि नलिनी यद्विश्वासमुपागमत् ॥

550

करान् प्रसार्य रविणादक्षिणाशावलम्बिना
न केवलमनेनात्मा दिवसोऽपि लघूकृतः ॥

551

वर्तते येन पाताङ्गिः षण्मासान् द्वौ च वत्सरौ
राशिः स एव चन्द्रस्य न याति दिवंसत्रयम् ॥

एते भट्टनारायणस्य

1591

ईर्षाप्रस्फुरिताधरौष्ठरुचकं वक्त्रं न मे दर्शितं ।
 सापिक्षेपपदा मनागपि गिरो न श्राविता मुग्धया ।
 महोषैः सरसैः प्रतापितमनोवृत्त्यापि कोपोऽनया ।
 काञ्च्या गाढतरावबद्धवसनग्रन्थ्या समावेदितः ।

नारायणस्य

(2) From the Sārṅgadharapaddhati:—

235

उत्तिष्ठन्त्या रतान्ते etc.

निशानारायणस्य

4009

अक्षुद्रारिकृताभिमन्युनिधनप्रोद्भूततीव्रभुवः
 पार्थस्याकृतशात्रवप्रतिकृतेरन्तः शुचा मुह्यतः ।
 कीर्णा बाष्पकर्णैः पतन्ति धनुषि व्रीडाजडा दृष्टयो
 हा वत्सेति गिरः स्फुरन्ति न पुनर्नियान्ति वक्त्राद्बहिः ॥

निशानारायणस्य

(3) The following stanzas occur in anthologies as quotations from the Venīsamhāra. They are not found in the extant text of the play, but they occur in a Telugu Ms. of the drama. See p. 21 of Critical Introduction by B. T. Dravid alias Sheshadri Iyer and S. T. Dravid to their edition of the Venīsamhāra (1896).

अक्षुद्रारिकृताभिमन्युनिधन etc. ॥ १ ॥

देवव्रते वाञ्छति दीर्घनिद्रां

द्रोणे च कर्णे च यशोऽवशेषे

लक्ष्मीसहायस्य तवाय वत्स

वात्सम्यवान् द्रोणिरयं सहायः ॥ २ ॥

स्वामी दुर्नयवारणव्यतिकरे शौर्योपदेशे गुरु-

र्विस्रम्भे हृदयं नियोगसमये दासो भये चाश्रयः ।

दाता सप्तसमुद्रसीमरशनादामाङ्कितायाः क्षितेः

सर्वाकारमहीस्वयंवरसुहृत् को वा न कर्णो मम ॥ ३ ॥ (५:३८)

चक्रं वा मधुहा कृतान्तगृहिणां दत्ताग्रपञ्चाङ्गुलं

वक्त्रं भूधरपक्षशोणितसुरापानोन्मदं वा वृषा ।

शूलं चासुररक्तबिन्दुनिचितं गृह्णातु शूलायुधे

धृष्टद्युम्नमहं निहाम्मि समरे कश्चित् परित्रायताम् ॥ ४ ॥ (३:२१)

.APPENDIX II

Difficult Words in the Venīsamhāra.

अक्षौहिणी	कोविद	पर्याप्त
अप्रमांसम्	कौरव्य	पारिपार्श्विक
अतिरथः	कौलीनम्	पांडुल
अध्वरः	क्षीब	पुष्करावर्तकाः
अन्तर्वैशिकः	घनोरु	प्रतीघातः
अपश्चिम	चतुःशालकम्	प्रभविष्णु
अपुष्कल	जैत्र	प्रस्थातुकम्
अपर्युषित	त्सरुः	प्राजनम्
अयथातथम्	दायादः	प्राभञ्जनि
अर्धः	दिष्टया	प्रायोपवेशः
अन्नम्	देवी	प्रालम्बम्
आकाशे	दुरोदरम्	बन्धकी
आतोद्यम्	दैवापकृष्ट	बीभत्सुः
आर्यः	दोहदः	ब्रह्मबन्धुः
आशीविषः	द्रौणायनः	भगवान्
उदन्या	द्रौणायनिः	भट्टिनी
उदकः	द्रौणिः	भरतवाक्यम्
उपयाचितम्	द्विरेफः	मण्डलाग्रम्
ऋत्विज्	धानुष्कः	मृगराजलक्ष्मा
कक्षा	धार्तराष्ट्रः	राजन्यः
कङ्कवदम्	नान्दी	रासः
कबन्धः—न्धम्	नाभिकुलम्	रोषणः
काकतालीय	निर्घातवातः	रोषाणः
किरीटि	निर्वाण	वत्सल
कुलटा	निर्विकल्प	वल्लभ
कुशीलवः	निवापः	वहिषात्
कृष्णद्वैपायनः	नृशंस	वात्या
केतनम्	नेपथ्यम्	वारविलासिनी
केशहस्त	परिग्रहः	विजिगीषु
क्रोणाघातः	परोक्षम्	विश्रामः

वेणीसंहारम्
 व्यावहारिक
 शरीरस्मृतिका
 शर्कराल
 शस्त्रम्
 शालीन
 शैल्यः

शोण्ड
 सनिषत्तम्
 सपत्नः
 समन्तपञ्चकम्
 समाधिः
 सलिलस्तम्भनी
 संविधाता

सावहित्थम्
 सुतनु
 सुतनु
 स्तन्यम्
 स्वस्थ
 स्वैरम्

APPENDIX-III

DEFINITIONS OF SOME DRAMATIC TERMS

नान्दी— प्रशस्तपदाविन्यासा चन्द्रसंकीर्तनान्विता ।
 आशीर्वादपरा नान्दी योज्येयं मङ्गलान्विता ॥
 काचिद् द्वादशपदा नान्दी काचिदष्टपदा तथा ।
 सूत्रधारः पठेदेनां मध्यमं स्वरमाश्रितः ॥
 चन्द्रसंकीर्तनं यत्र तदधीनो रसो मतः ।
 प्रीते चन्द्रमसि स्फीता रसश्रीरिति भालुकिः ॥ संगीतसर्वस्वे
 आशीर्वचनसंयुक्ता स्तुतिर्यस्मात्प्रयुज्यते ।
 देवद्विजन्तृपादीनां तस्मान्नान्दीति संज्ञिता ॥ 24
 मङ्गल्यशङ्खचन्द्राब्जकोकैरवशंसिनी ।
 पदैर्युक्ता द्वादशभिरष्टाभिर्वा पदैरुत ॥ 25 साहित्यदर्पण 6
 नान्दी कृता मया पूर्वमाशीर्वचनसंयुता ।
 अष्टाष्टपदसंयुक्ता विचित्रा वेदनिर्मिता ॥ नाट्यशास्त्र 1. 23
 सूत्रधारः पठेत्तत्र मध्यमं स्वरमाश्रितः ।
 नान्दी पदैर्द्वादशभिरष्टभिर्वाप्यलंकृताम् ॥ Ibid 5. 98

This is explained as नन्दन्ति देवताः अस्याम्, नन्दिरानन्दः तस्याः इयं
 नान्दी, or नन्दयति देवतादीन् इति.

सूत्रधारः— नाट्योपकरणादीनि सूत्रमित्यभिधीयते ।
 सूत्रं धारयतीत्यर्थे सूत्रधारो निगद्यते ॥
 आसूत्रयन् गुणान् नेतुः कवेरपि च वस्तुनः ।
 रङ्गप्रसाधनप्रौढः सूत्रधार इहोदितः ॥
 नाट्यस्य यदनुष्ठानं तत् सूत्रं स्यात् सवीजकम् ।
 रङ्गदैवतपूजाकृतं सूत्रधार उदीरितः ॥
 वर्तनीयकथासूत्रं प्रथमं येन सूच्यते ।
 रङ्गभूमिं समासाद्य सूत्रधारः स उच्यते ॥

प्रस्तावना or —नटी विदूषको वापि पारिपार्श्वक एव वा ।

आमुखम् सूत्रधारेण सहिताः संलापं यत्र कुर्वते ॥ 31
 चित्रैर्वाक्यैः स्वकार्योत्थैः प्रस्तुताक्षेपिभिर्मिथः ।
 आमुखं तत्तु विज्ञेयं नाम्ना प्रस्तावनापि सा ॥ 32

The dramatio Prastāvana is of five kinds :—

उद्घात्यकः कथोद्घातः प्रयोगातिशयस्तथा ।

प्रवर्तकावलगिते पञ्च प्रस्तावनाभिदः ॥

The Prastāvana of the Veṇisamhāra is of the Kathodghāta type, which is thus defined:

सूत्रधारस्य वाक्यं वा समादायार्थमस्य वा

भवेत् पात्रप्रवेशश्चेत् कथोद्घातः स उच्यते ॥ 35 साहित्यदर्पण 6

नेपथ्यम्—कुशीलवकुटुम्बस्य स्थलं नेपथ्यमुच्यते ।

विष्कम्भकः—The plot of a drama is divided into two parts, one and that has to be suggested and other which is to

प्रवेशकः be seen or heard. The former is suggested by five kinds of Prelude or Interlude viz. विष्कम्भ or विष्कम्भक, चूलिका, अङ्कास्य, अङ्कावतार and प्रवेशक.

द्वेधा विभागः कर्तव्यः सर्वस्यापीह वस्तुनः ।

सूच्यमेव भवेत् किञ्चिद् दृश्यश्रव्यमथापरम् ॥ 56

नीरसोऽनुचितस्तत्र संसूच्यो वस्तुविस्तरः ।

दृश्यस्तु मधुरोदात्तरसभावानिरन्तरः ॥ 57

अर्थोपक्षेपकैः सूच्यं पञ्चाभिः प्रतिपादयेत् ।

विष्कम्भचूलिकाङ्कास्याङ्कावतारप्रवेशकैः ॥ 58 ॥ दशरूपक 1.

वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः ।

संक्षिप्तार्थस्तु विष्कम्भ आदावङ्गस्य दर्शितः ॥ 59

मध्येन मध्यमाभ्यां वा पद्माभ्यां संप्रयोजितः ।

शुद्धः स्यात् स तु संकीर्णो नीचमध्यमकल्पितः ॥ 59

प्रवेशकोऽनुदात्तोक्स्या नीचपात्रप्रयोजितः ।

अङ्कद्वयान्तर्विशेषः शेषं विष्कम्भके यथा ॥ 57 साहित्यदर्पण 6.

A Viṣkambhaka or Prelude may specifically be differentiated from a Praveśaka or Interlude as follows : (1) Viṣkambhaka is of two kinds, śuddha (pure) and saṅkīrṇa (mixed). In the pure one or two madhyama (second-rate) characters take part, while in the mixed there is a combination of nīca (low) and second-rate characters. No such distinction is possible in a Praveśaka as only low characters take part therein; (2) A Viṣkambhaka may be either in Sanskrit (as in śuddha), or in Sanskrit and Prākṛta (as in miśra). A Praveśaka is always in

Prākṛta. (3) A Viṣkambhaka comes at the beginning of an Act *i. e.* may stand at the beginning of even the first Act. A Praveśaka has to be between two Acts and hence cannot come at the beginning of the first Act.

नाट्योक्तयः — The dramatic plot is again divided in three or kinds according as it is meant to be heard by Stage-direction all the characters (sarvaśrāṇya), or by some particular characters only (niyataśrāṇya), or by none at all (aśrāṇya). The sarvaśrāṇya is prakāśa, the niyataśrāṇya is either janāntika or apavārita and the aśrāṇya is svagata. The difference between janāntika and apavārita lies in the particular gesticulations that accompany them.

प्रकाशकम्—नाट्यधर्ममपेक्ष्यैतत्पुनर्वस्तु त्रिषेष्यते ॥ 63

and सर्वेषां नियतस्यैव श्राव्यमश्राव्यमेव च ।

स्वगतम्—सर्वश्राव्य प्रकाशं स्याद् अश्राव्यं स्वगतं मतम् ॥ 64

जनान्तिकम्—लिपताकाकरेणान्यानपवार्यान्तरा कथाम् ।...65

अन्यान्यामन्त्रणं यत्स्यात् जनान्ते तज्जनान्तिकम् ।...66

दशरूपक 1

अपवारितम्—.....तद्भवेदपवारितम्

रहस्यं तु यदन्यस्य परावृत्य प्रकाश्यते ॥ साहित्यदर्पण 6. 188

आकाशभाषितम्—किं ब्रवीध्येवमादि विना पात्रं ब्रवीति यद् ।

श्रुत्वेवानुक्तमप्येकस्तत्स्यादाकाशभाषितम् ॥ दशरूपक 1. 67

दूरस्थाभाषणं यत्स्यादशरीरनिवेदनम् ।

परोक्षान्तरितं वाक्यं तदाकाशे निगद्यते ॥ भरत

कञ्चुकी—ये नित्यं सत्यसंपन्ना कामदोषविवर्जिताः ।

ज्ञानविज्ञानकुशलः कञ्चुकीयास्तु ते स्मृताः ॥ मातृगुप्ताचार्यः

अन्तपुरचरो वृद्धो विप्रो गुणगणान्वितः ।

सर्वकार्यार्थकुशलः कञ्चुकीत्यभिधीयते ।

जरावैक्लव्ययुक्तेन विशेषं गात्रेण कञ्चुकी ॥ भरत

अन्तःपुरचरो राज्ञो विप्रो गुणगणान्वितः ।

उक्तिप्रत्युक्तिः कुशलः कञ्चुकीत्यभिधीयते ॥ साहित्यदर्पण

वृद्धः कुलोद्भूतः शक्तः पितृपैतामहः शुचिः ।

राज्ञामन्तःपुराध्यक्षो विनतश्च तथेष्यते ॥ बराहमिहिर

APPENDII-IV

INDEX TO STANZAS

पद्यारम्भः	अङ्कः	पद्यम्	पद्यारम्भः	अङ्कः	पद्यम्
अकलितमहिमानं	५	४०	कथमपि न निषिद्धः	३	४०
अकृपणमरुक्षान्तं	६	४६	कर्णक्रोधेन युष्मद्विजयि	५	३७
अक्षतस्य गदापाणेः	४	४	कर्णदुःशासनवधात्	६	११
अत्रैव किं न विशसेयं	५	३२	कर्णानेनेन्दुस्मरणात्	५	१९
अद्यप्रभृति वारोदं		२९	कर्णालिङ्गनदायी वा	५	२४
अद्य मिथ्याप्रतिज्ञां	३	४२	कर्णेन कर्णसुभगं	५	३८
अद्यैवावां रणमुपगतौ	४	१५	कर्ता द्युतच्छलानां	५	२६
अन्धोऽनुभूतशत-	५	१३	कलितमुवना भुक्तै-	५	८
अन्योन्यास्फालमिन्न-	१	२७	कालिन्याः पुलिनेषु	१	२
अपि नाम भवेन्मृत्युः	४	९	किं कण्ठे शिथिली-	२	९
अप्रियाणि करोत्येषः	५	३१	किं नो व्याप्तदिशां	२	१७
अयि कर्ण कर्णमुखदां	५	१४	किं शिष्याद्गुरुदक्षिणां	३	९
अयं पापो यावन्न	३	४५	कुरु घनोरु पदानि	२	२१
अवसानेऽङ्गराजस्य	५	३९	कुन्त्या सह युवामघ	५	४
अश्वत्थामा हत इति	३	११	कुर्वन्वाप्ता हतानां	५	३६
असमाप्तप्रतिज्ञेऽपि	६	३३	कुसुमाञ्जलिरपर इव	१	५
अस्त्रप्रामविधौ कृती	४	१२	कृतगुरुमहंदादि-	६	४३
अस्त्रज्वालावलीढ-	३	७	कृतमनुमतं दृष्टं वा	३	२४
आचार्यस्य त्रिभुवन-	३	२०	कृष्टा केशेषु भार्या	५	३०
आजन्मो न वितथं	३	१५	कृष्टा येन शिरोरुहे	३	४७
आत्मारामा विहित-	१	२३	कृष्टा येनासि राज्ञां	३	४१
आ शस्त्रग्रहणादकुण्ठ-	२	२	कृष्णा केशेषु कृष्टा	५	२९
आशैशवादनुदिनं	६	३८	क्रोदण्डज्याकिणाङ्कैः	२	२७
इन्द्रप्रस्थं वृक्षप्रस्थं	१	१६	क्रौरव्यवंशदावेऽस्मिन्	१	१९
इयमस्मदुपाश्रयैक-	२	१०	क्रोधान्वैः सकलं हतं	६	४५
उद्धातकणितविलोल-	२	२९	क्रोधान्वैर्यस्य मोक्षात्	६	४२
उपेक्षितानां मन्दानां	३	४३	क्रोधोद्गूर्णगदस्य नास्ति	६	१३
ऊरुं करेण परिघट्टयतः	६	३५	गते भीष्मे हते द्रोणे	५	२३
एकस्य तावत् पाकोऽयं	३	१४	गतौ येनाद्य त्वं	३	१६
एकेनापि विनाजुनेन	५	७	गुप्तया साक्षान्महानल्पः	२	३
एतज्जलं जलजनील-	६	३०	गुरूणां बन्धूनां	६	५
एतेऽपि तस्य कुपितस्य	३	१०	गृहीतं येनासीः	३	१९
एषस्मदर्थहततात	३	२९	ग्रहाणां चरितं स्वप्नो	२	१५

पथारम्भः	अङ्कः	पथम्	पथारम्भः	अङ्कः	पथम्
चञ्चदभुजभ्रमितचण्ड-	१	२१	धृतराष्ट्रस्य तनयान्	१	९
चत्वारो वयसृत्वजः	१	२५	धृतायुधो यावदहै	३०	४६
चूर्णिताशेषकौरव्यः	५	२८	निलज्जस्य दुरोदर-	६	१७
जन्मेन्दोरमले कुले	६	७	निर्वाणवैरदहनाः	१	७
जातोऽहमप्रतिकृता	५	२	निर्वीर्यं गुरुशाप-	३	३५
जात्या काममवध्यो-	३	४१	निर्वीर्यं वा सकीर्यं वा	३	३६
जीवत्सु पाण्डुपुत्रेषु	१	१८	निवापाञ्चलिदानेन	३	१८
जृम्भारम्भप्रवितत-	२	८	निषिद्धैरप्योभिर्लुलित-	१	१
ज्ञातिप्रीतिर्मनसि न	६	२०	नूनं तेनाथ वीरेण	६	६
ज्ञेया रहः शङ्कितं	६	३	नौचैः सत्यपि	२	१
ज्वलनः शोकजन्मा	५	२०	न्यस्ता न भृकुटिर्न	२	२०
लथाभूतां दृष्ट्वा	१	११	पङ्के वा सैकते वा	६	२
तद्भीरुत्वं तव मम पुरः	२	११	पच्छगगहदाणं मंशए	३	२
तस्मिन् कौरवभीमयोः	६	१६	पच्छानां मन्यसेऽस्माकं	३	१०
तस्मै देहि जलं कृष्णे	६	३२	पदे संदिग्ध एवास्मिन्	६	१४
तस्यैव देहरुधिरोक्षित-	६	२१	परित्यक्तो देहे रण	३	२२
तस्यैव पाण्डवपशोः	४	८	पर्याप्तनेत्रमाचिरोदित-	४	१०
तातस्तव प्रणयवान्	३	३०	पर्यायेण हि दृश्यन्ते	२	१४
तातं शस्त्रग्रहणविमुखं	३	२३	पाञ्चात्या मन्युवह्निः	६	८
तां वत्सलासनभिवाद्य	६	३४	पापप्रियस्तव कथं	३	४४
तीर्णे भीष्ममहोदधौ	६	१	पापेन येन हृदयस्य	५	२२
तेजस्वी रिपुहतबन्धु-	३	२७	पितुर्मूर्ध्नि स्पृष्टे	३	२५
त्यक्तप्राजनरदिम-	५	१०	पीनाभ्या मदभुजाभ्यां	५	३५
त्यक्त्वोत्थितः सरभसं	६	४	पूर्यन्तां रालिलेन	६	१२
त्रस्तं विनापि विषयात्	६	४	प्रत्यक्षमात्तधनुषां	३	२१
दग्धुं विश्वं दहन	३	८	प्रत्यक्षं हतबन्धूनां	४	११
दत्त्वा द्रोणेन पार्थात्	४	२	प्रत्यक्षं हतबान्धवस्य	५	९
दत्त्वाभयं सोऽतिरथो	३	२८	प्रयत्नपरिवोधितः	३	३४
दत्त्वा मे करदीकृता-	६	१९	प्रवृद्धं यद्वैरं मम	१	१०
दायादा न ययोर्बलेन	५	५	प्राप्तविकरथारूढौ	५	२५
दिक्षु व्यूढाङ्घ्रिपाङ्क्तः	२	१९	प्रात्येयमिभ्रमकरन्द-	२	७
दिष्ट्यार्घ्यश्रुतावेप्रलम्भ-	२	१३	प्रियमनुजमपश्यंस्तं	६	३६
दुःशासनस्य रुधिरै	३	४९	प्रेमाबद्धस्तिमित-	३	१८
दुःशासनस्य हृदय-	२	२८	बालस्य मे प्रकृति-	४	५
दृष्टः संप्रेम देव्या	१	३	भग्नं भीमेन भवतो	२	२४
देशः सोऽयमराति-	३	३३	भवति तनय लक्ष्मीः	५	२१
द्रक्ष्यन्ति न चिरात्सुप्तं	५	३४	भवेदभीष्ममद्रोणं	३	२६
धर्मात्मजं प्रति यमो	२	२६	भीष्मे द्रोणे च निहते	५	१२
देवः शत्रुं कुरुपतिं	३	१३	भूमौ क्षिप्तं शरीरं	६	३९

प्रधारम्भः	अङ्कः	पद्यम्	प्रधारम्भः	अङ्कः	पद्यम्
भूमौ निमग्नचक्र	५	१८	लाक्षागृहानलविषाञ्च	१	८
भूयः परिभैवकान्ति	१	२६	डुहिलाशवपङ्गमत्तिण	३	३
भ्रातुस्ते तनयेन	६	२७	लोलांशुकस्थ पवना	२	२३
मथ्नामि कौरवशतं	१	१५	विर्गिर धवलदीर्घा-	२	१६
मदकलितकरेणुः	४	३	विस्मृत्यास्मान् श्रुति-	६	२५
मद्वियोगमयात्तातः	३	१७	व्यासोऽयं भगवानमी	६	४४
मन्थायस्तार्णवाम्भः	१	२२	वृषसेनो न ते पुत्रो-	४	१४
मम प्राणधिके	५	१५	शक्ष्यामि तौ परिघ	६	२२
मम हि वयसा	६	२४	शल्यानि व्यपनीय	५	१
मया पीतं पीतं तदनु	६	३१	शल्येन यथा शल्येन	५	११
मयि जीपति यत्तानः	३	३१	शाखारोधस्तगित-	६	२६
महाप्रलयमारुत	३	४	शोकं स्त्रीवन्नयन	५	३३
मातः किमप्यसदृशं	५	३	शोचामि शोच्यमपि	५	१६
मागुद्दिश्य त्यजन्	५	१७	श्रवणाञ्जलिपुटमेयं	१	४
यत्तद्वर्जितमत्युग्रं	१	१३	श्रुत्वा वधं मम मृषा	३	१२
यत् सत्यव्रतभङ्गभीरु-	१	२४	सकलरिपुजयाशा	५	२७
यदि शस्त्रमुज्झितं	३	३९	स कीचकनिषूदनो-	६	१८
यदिसमरमपास्य	३	६	सत्पक्षा मधुरगिरः	१	६
यद् दुर्योधनपक्षपात	६	५	सत्यादप्यनृतं श्रेयो	३	४८
यद्वैद्युतामिव ज्यातिः	१	१४	स भीरुः शूरो वा	३	३८
यन्मोचितस्तव पिता	५	४२	सर्वथा कथय ब्रह्मन्	६	१५
यास्मिंश्चिरप्रणय	२	१२	सहभृत्यगणं सबान्धवं	२	५-६
युक्तो यथेष्टमुपभोग	४	६	सूतो वा सूतपुत्रो वा	३	३७
युष्मच्छासनलङ्घनाहासि	१	१२	स्त्रीणां हि साहचर्यात्	१	२०
युष्मान् हेषयति	१	१७	स्मरति न भवान् पीतं	५	४१
येनासि तत्र जतु	६	२३	हते जरति गात्रेये	२	४
यो यः शस्त्रं बिभर्ति	३	३२	हत्वा पाथान् सलिलं	४	१३
रक्षणायन सतत	४	७	हृदमानुशमंशभोजणे	३	१
रक्षो नाहं न भूतं	६	३७	हली हेतुः सत्यं	६	२८
राज्ञो मानधनस्य	४	१	हस्ताकृष्टविलोलः	२	२५
रिपोरास्तां तावत्	६	४०	हीयमानाः किल	५	६
रेणुर्बाधां विधत्ते	२	२२			

APPENDIX-V

INDEX TO SUBHĀSITAS

(The numbers in the brackets represent the pages of the text.
In the case of stanzas reference by Act and stanza is given.)

अकुशलदर्शना अपि स्वप्ना देवतानां प्रशंसया कुशलपरिणामा भवन्ति । (p. 30)

अनुक्तहितकारिता हि प्रकाशयति मनोगतां स्वामिभक्तिम् । (p. 164)

अनुल्लङ्घनीयः सदाचारः । (144)

अप्रमत्तसंचरीयाणि रिपुबलानि श्रूयन्ते । (26)

अवरयं वन्दनीयौ गुरु । (149)

अहो मुग्धत्वमवलानां नाम (53)

आशा बलवती राजन् । (141)

उपाक्रियमाणभावे किमुपकरणेन । (129)

उपेक्षितानां मन्दानां धीरसत्त्वैरवज्ञया ।

अत्रासितानां क्रोधान्धैर्भवत्येषा विकल्थना ॥ (iii. 45)

कालानुरूपं प्रतिविधातव्यम् । (136)

कुतस्तस्य विजयादन्यद्यस्य भगवान् पुराणपुरुषो नारायणः स्वयं मङ्गलान्याशास्ते ।

(197)

गुप्त्या साक्षान्महानल्पः स्वयमन्येन वा कृतः ।

करोति महतीं प्रीतिमपकारोऽपकारिणम् ॥ (ii. 3)

प्रह्वणां चरितं स्वप्नो निमित्तान्युपयाचितम् ।

फलन्ति काकतालीयं तेभ्यः प्राज्ञा न बिभ्यति ॥ (ii. 15)

त्रस्तं विनापि विषयादुरुविक्रमस्य

चेतो विवेकपरिमन्थरतां प्रयाति । (vi. 4)

दैवायत्तं कुले जन्म । (iii. 87)

न किञ्चिद् ददाति भगवान् प्रसन्नः । (199)

न घटस्य कूपपतने रज्जुरपि तत्र प्रक्षेप्तव्या । (129)

न युक्तमनभिवाद्य गुरुन् गन्तुम् । (144)

न युक्तं बन्धुव्यसनं विस्तरेणावेदितुम् । (169)

न युक्तं वीरस्य क्षत्रियस्य प्रतिज्ञातं शिथिलयितुम् । (174)

पुण्यवन्तो हि दुःखभाजो भवन्ति (120)

प्रकृतिदुस्त्यजा । (79)

ब्राह्मणशोणितं खलु एतत् । गलं दहद् दहत् प्रविशति । (62)

यदि समरमपास्य नास्ति मृत्योर्भयमिति युक्तमितोऽन्यतः पयातुम् ।

अथ मरणमवश्यमेव जन्तोः.....। (iii. 6)

यदेवब्रिभुवननाथो भणति तत् कथमन्यथा भविष्यति । (163)

यावत् क्षत्रं तावत् समरविजयिनो जिता हताश्च वीराः । (145)

यावत् प्राणिति तावदुपदेश्यभूमिर्विजिगीषुः प्रज्ञावताम् । (130)

यावदयं संसारस्तावत् प्रसिद्धैवेयं लोकयात्रा

यत् पुत्रैः पुत्रा लोकद्वयेऽप्यमुवर्तनीया इति । (73)

वक्तुं सुकरमिदं दुष्करमध्यवसितुम् । (85)

वन्याः खलु गुरवः (18)

भवति तनय सत्यं संशयः साहसेषु । (V. 21)

स इदानीं खिग्धो जनो यो पृष्ठः पुरुषमपि हितं भणति । (41)

सूक्तमिदमभियुक्तेः प्रकृतिर्दुस्त्यजेति । (79)

स्त्रीणां हि साहचर्याद् भवन्ति चेतांसि भर्तृसदृशानि ।

मधुरापि हि मूर्च्छयते विषाविटपिसमाश्रिता वल्ली । (i. 20)

खपञ् जनः किं न खलु प्रेक्षते । .80)

हीयमानान् किल रिपून् नृपाः संदधते कथम् । (v. 6)

APPENDIX-VI

IMPORTANT WORDS ANNOTATED

The figures stand for the pages of this édition.

अक्षौहिणी 66	अन्नम् 143	केतनम् 146
अग्रमांसम् 132	आकाशे 82	कैशहस्तः 57
अग्नेसरः 1	आतपः 20	कोणाघातः 60
अङ्गिरस् 108	आतोद्यम् 20	कोविद 153
अङ्घ्रिपः 117	आत्मगतम् 39	कौरव्यः 54
अतिरथः 155	आयस्त 193	कौलीनम् 101
अतिमात्रम् 87	आर्यपुत्रः 103	क्षीब 181
अतिशयितम् 96	आशीविषः 187	क्षुरप्रः 167
अत्याहितम् 104	उत्पातः 121	घनोरु 120
अध्वरः 70	उदन्या 195	घस्मर 135
अनुज्ञा 71	उदर्कः 107	चतुःशालकम् 39
अनुपदम् 96	उद्गूर्ण 194	चार्वाकः 195
अन्तर्वेदिमकाः 194	उन्मत्त 202	छलबहुल 179
अपर्युषिता 187	उपदंशः 132	जघनम् 122
अपवार्य 46	उपयाचितम् 108	जनान्तिकम् 46
अपसदः 26	और्वः 138	जैत्र 130
अपुष्कलम् 171	कञ्चुकी 75	तपस्विनी 175
अप्रेषित 52	कबन्धः—न्धम् 74	त्रिपुरदहन 8
अभिषेणयितुम् 128	करभः 123	तेजस् 41
अभ्यमित्रम् 185	कलधौतम् 135	तोरणः 29
अयथातथम् 83	काकतालीयम् 108	त्सरः 135
अर्घः 111	काकूः 28	दायादः 178
अर्घ्यम् 111	कामम् 107	दाशाः 188
अवनद्ध 58	किरीटि 31	दिष्ट्या 104
अविरोधः 78	कुलया 99	दुरोदरम् 196
अवितथम् 106	कुशीलवः 20	देवी 43
अव्याहारः 170	कूबरः 168	दैवापकृष्टम् 175

दोहदः 161	पुष्करावर्तकाः 133	लुलित 5
द्रौणायनः 155	प्रकीर्ण 6	लोकयात्रा 146
द्रौणायनिः 155	प्रतिनाम 47	वत्सल 144
द्रौणिः 155	प्रतिष्ठापयन्त्यौ 88	वल्लभः 119
द्विजातिः 106	प्रतीघातः 91	वन्दिहात् 185
द्विरेफः 95	प्रतीहारी 125	वाडवः 10
धन्विन् 139	प्रत्याशम् 208	वारविलासिनी 104
धानुष्कः 163	प्रभविष्णुता 78	विजिगीषुः 178
धार्तराष्ट्राः 21	प्राजनम् 177	विटपी 56
धौरेया 164	प्रायोपवेशः 150	विधुरित 72
नान्दी 12	प्रालम्बम् 130	विशम् 182
नाभिकुलम् 201	प्लवः 154	विश्रामः 162
नाम 38	बन्धकी 100	वेणी 1, 53
निर्घातः 61	बालोद्यानम् 82	वेणीसंहारम् 1
निर्विकल्प 64	बीमल्यु 190	वैलक्ष्यम् 22
निर्वृत 187	ब्रह्मबन्धुः 159	वैहार्कः 78
नेपथ्यम् 42	भगवान् 62	व्यावहारिकः 78
पटाक्षेपेण 125	भट्टिनी 43	शक्तिः 166
पताकास्थानकम् 125	भरतपुत्रः 29	शब्दाधिष्ठे 132
पन्नगः 106	भरतवाक्यम् 209	शरपुङ्खः 166
परिग्रहः 100	भागधेयम् 202	शरीरस्पृष्टिका 201
परिमलः 95	मण्डलाग्रम् 166	शर्करालः 117
परोक्षम् 167	मत्त 202	शस्त्रम् 143
पर्याप्त 122	मध्यमपाण्डवः 166	शान्तनुः
पर्यायः 107	महाप्रलयः 133	शालीन 392
पलितम् 148	मातरिश्वन् 162	शिवगण्डी 276
पाण्डवी 157	मानशौण्ड 179	शिलीमुखः 350
पाण्डुकुलबृहस्पतिः 199	यत्किञ्चनकारिता 190	शैलूषः 217
पारिपार्श्वकः 19	यथापूर्वम् 92	शौण्ड 365
पारिपार्श्विकः 19	यथार्थम् 30	श्यामा 284
पांसुल 63	राजन्यः 71	श्राद्धम् 331
पिन्नाय 41	राधेयः	सीनषष्ठम् 390
पुण्यजनः 364	रासः 7	सपत्नः 367
पुराण 66	लालस 136	सपर्या 300

समन्तपञ्चकम् 188	सुगृहीतनामधेयः 203	स्तन्यम् 186 .
समयः 75	सैरन्ध्री 36	स्त्यानम् 58, 208
समाधिः 64	सोत्प्राप्तम् 160	स्फीतम् 71
सलिलस्तम्भनी विद्या 191	सोपालम्भम् 39	स्वैरम् 1 4, 170
सव्यसाची 205	सौगन्धिकम् 195	दृष्टे 43
साकूतम् 162	संशयितः 179	हेतिः 185
सावहित्यम् 167		

APPENDIX-VII.

METRES IN THE DRAMA

The *Veṇīsaṁhāra* contains in all 208 stanzas. The six Acts of the play possess 27, 29, 49, 15, 42 and 46 stanzas respectively. These stanzas occur in 18 different metres. We give below these metres with their definitions in the order of their frequency. The number in the brackets after the name of the metre represents the number of stanzas in that metre.

- (1) वसन्ततिलका (38)—उक्ता वसन्ततिलका तमजा जगौ गः ।
 i. 7, 8, 15, 21,
 ii. 7, 12, 23, 26, 28,
 iii. 10, 12, 13, 15, 21, 29, 30, 44
 iv. 5, 6, 8, 10
 v. 2, 3, 13, 16, 22, 32, 38, 42
 vi. 4, 9, 21, 22, 23, 30, 34, 35, 38

- (2) पथ्यावक्त्रम् (37)—युजोश्चतुर्थतो जेन पथ्यावक्त्रं प्रकीर्तितम् ।
 This metre is i. 9
 only a variety iii. 14, 36, 37, 41, 42, 43, 46, 48, 49
 of the famous iv. 4, 7, 9, 11, 14
 śloka or v. 4, 6, 12, 15, 17, 19, 20, 23, 24,
 anuṣṭhub. 25, 28, 31, 34, 39
 vi. 6, 10, 11, 14, 15, 29, 32, 33

- (3) शार्दूलविक्रीडितम् (33)—सूर्योश्चैर्यदि मासजो सततगाः शार्दूलविक्रीडितम् ।
 i. 2, 12, 24, 25
 ii. 1, 2, 9, 13, 17, 20, 25
 iii. 5, 9, 33, 35, 47
 iv. 1, 12
 v. 1, 5, 7, 9, 10
 vi. 1, 7, 12, 13, 16, 17, 19, 27, 44,
 45

- (4) स्रग्धरा (21)—अश्रैर्यानां त्रयेण त्रिमुनियतियुता स्रग्धरा कीर्तियेम् ।
 i. 3, 22, 27
 ii. 19, 22, 27

iii. 7, 32

iv. 2

v. 26, 29, 30, 35, 36, 37.

vi. 2, 8, 37, 39, 41, 42

(5) अनुष्टुप् or श्लोकः (17) पञ्चमं लघु सर्वत्र सप्तमं द्विचतुर्थयोः ।

गुरु षष्ठं च पादानां चतुर्णां स्यादनुष्टुभिः ॥

श्लोके षष्ठं गुरु ज्ञेयं सर्वत्र लघु पञ्चमम् ।

द्विचतुःपादयोर्ह्रस्वं सप्तमं दीर्घमन्ययोः ॥

i. 13, 14, 16, 17, 18, 19, 26

ii. 3, 4, 14, 15, 24

iii. 17, 18, 26, 28, 31

(6) मन्दाक्रान्ता (14)—मन्दाक्रान्ताम्बुधिरसनगैमो भनौ तौ गयुग्मम् ।

i. 23

ii. 8, 11, 18

iii. 8, 11, 20, 23

iv. 13, 15

v. 33

vi. 20, 25, 26

(7) शिखरिणी (13)—रसै रुद्रैश्चिच्छन्ना यमनसमलागः शिखरिणी ।

i. 1, 10, 11

iii. 16, 19, 22, 25, 38, 45

vi. 5, 28, 31, 40

(8) मालिनी (7)—जनमययुतेयं मालिनी भोगिलोकैः ।

ii. 16

iii. 40

v. 21, 27, 40

vi. 36, 43

(9) आर्या (6)—यस्याः पादे प्रथमे द्वादश मात्रास्तथा तृतीयेऽपि

अष्टादश द्वितीये चतुर्थके पञ्चदश सार्या ॥

i. 4, 5, 6, 20

v. 11, 18

(10) हरिणी (5)—नसमरसला गः षड्वेदैर्हयैर्हरिणी मता ।

iii. 24

v. 8, 41

vi. 24, 46

- (11) वियोगिनी (5)—विषमे ससजा गुरुः समे
also called सभरा लोऽथ गुरुर्वियोगिनी ।
वैतालीय and ii. 5, 6
सुन्दरी iii. 1, 2, 3

Stanzas iii. 1, 2 and 3 are written in the Māgadhi language. Their metre is therefore known as मागधिका. It shows some variations from the regular वियोगिनी.

- (12) पृथ्वी (3)—जसौ जसयला वसुप्रहयतिश्च पृथ्वी गुरुः
iii. 4, 34
vi. 18
(13) पुष्पिताग्रा (2)—अयुजि नयुगरेफतो यकारो
युजि तु नजौ जरगाश्च पुष्पिताग्रा ।
iii. 6
iv. 3

- (14) ग्रहर्षिणी (2)—आशाभिर्मनजरगाः ग्रहर्षिणीयम् ।
ii. 29
iii. 27

- (15) मञ्जुभाषिणी (2)—सजसा जगौ च यदि मञ्जुभाषिणी
also called iii. 39
सुनन्दिनी v. 15
and

- प्रबोधिता
(16) उपजातिः (1)—स्यादिन्द्रवज्रा यदि तौ जगौ गः ।
A mixture उपेन्द्रवज्रा प्रथमे लघौ सा ।
of इन्द्रवज्रा अनन्तरोदीरितलक्ष्मभाजौ
and उपेन्द्रवज्रा पादौ यदीयावुपजातयस्ताः ।
इत्थं किलान्यास्वपि मिश्रितासु
वदन्ति जातीष्विदमेव नाम ॥
vi. 3

- (17) औपच्छन्दसिकम् (1)—पर्यन्ते यौ तथैव शेषः—
मौपच्छन्दसिकं सुधीभिरुक्तम् ।
ii. 10

This metre is the same as वियोगिनी, वैतालीय or सुन्दरी with only a long syllable added at the end of each quarter.

- (18) द्रुतविलम्बितम् (1)—द्रुतविलम्बितमाह नभौ मरौ ।
ii. 21

APPENDIX—VIII

Pāṇini's Sūtras explained in the Notes

We give below a list of Pāṇini's sūtras and Kātyāyanā's vārtikas that are quoted and explained in the Notes. It will serve to direct the student's attention to points of grammatical importance. Some other citations, referring to peculiar idiom or usage, have also been listed. The figures refer to pages of this edition.

अक्षादूहिन्या 67	दिवः कर्म च 42
अधिकृत्य कृते 1	धातोरर्थान्तरे 102
अमृततद्भाव 68	धनुषश्च 84
अर्थ नपुंसकम् 105	न कर्मधारयान्यत्वर्थायः 98
अलं खल्वोः 113	नष्टृतश्च 121
अव्ययं विभक्ति 30	नपुंसके भावे 122
अस्मदो द्वयोश्च 99	न माङ्योगे 51
आह् मर्यादा 84	निर्वाणोऽवाते 23
उपमितं व्याघ्रादिभिः 123	पञ्चम्यपाङ्परिभिः 83
उपसर्गस्य 92	पुरोऽप्रतो 15
ऊरूत्तरपदार्त 120	पूर्वपदात् 67
ऋक्पूरब्धूः 112	बहुव्रीहौ 122
कडाराः कर्मधारये 206	भागरूपनामभ्यो 202
कर्तुः क्यङ् 55, 138	मीत्रार्थानां 110
कालाध्वनो 39	भुवश्च 77
कुक्षनादिभ्यो 53	माङि लुङ् 51
कुलात् खः 101	रलयोर्दलयोश्चैव 189
कृष्णस्तियोगे 67	राजाहः सखिभ्यः 61
खर्परे शरि 24	रक्षणहेत्वोः 55
गत्यार्थाकर्मक 102	लुबाख्यायिकाभ्यो 1
चन्द्रादयस्तु 184	लुप्पेदवश्यम् 19
तदधीनवचने 185	त्यब्लोपे 105
वेदितेष्वचा 1	वत्सांसाभ्याम् 145
तद्राजस्य बहुषु 54	वर्तमानसामीप्ये 22

वष्टि भागुरि 41
 विशिष्टवाचकानां 61
 विशेषणभात्रप्रयोगः 142
 शकन्धादिषु 99
 षष्ठी शेषे 125
 संहितशफलक्षण 121
 सप्तम्युपमान 123
 समानकर्तृक्याः 137

समानकर्तृकेषु 124
 सरूपाणामेव 54
 सिध्मादिभ्यश्च 117
 सुप्यजातौ 113
 सृघस्यदः 135
 स्पृहेरीप्सितः 156
 स्युस्तरपदे 90
 स्वरितभितः 57
